

NEW YORK MIRROR

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THE NEW YORK MIRROR.

THE BOSTON MUSEUM.

BY CHARLES H. PATTEE.

Saturday night closed the last week of the Boston Museum as a temple of the drama in its present form. The changes to be made will be so radical as to destroy the identity of the present audience-room and its stage. The Boston Museum, by reason of its many years of successful management, by its honorable record and by its never-failing popularity as a place of public resort and entertainment, may fairly be entitled to rank as one of the permanent and standard institutions of the city. No theatre in the country has met with such undeviating prosperity for so long a period as this. Such is its popularity, and so frequent are the visits of its patrons, that many of them have come to regard the members of the company as old friends of long acquaintance rather than as actors playing for their amusement.

The Museum was originally organized as a theatre at the corner of Tremont and Bromfield streets, on the site of the present Horticultural Hall, in the Fall of 1843. There had been entertainments given at that place for two or three seasons previous, but no regularly constituted dramatic company before the year above noted. The company was at first organized for the production of light vaudevilles and farces, but was afterward strengthened sufficiently to admit of the production of more elaborate comedies. The establishment rapidly grew into favor with the public until the old house, proving inadequate to accommodate the increasing patronage, the present building was constructed, and opened in November, 1846.

The first stage manager of the Museum was that able, scholarly and sterling actor, W. H. Sedley Smith, who brought to the establishment the aid of his ripe experience and abilities in 1843. Mr. Smith remained here for sixteen years, being succeeded, in 1860, by E. F. Keach, the favorite light comedian and juvenile actor of the company. Upon the death of Mr. Keach, in 1864, the proprietors of the Museum placed its entire control in the hands of Mr. R. M. Field, a gentleman well known from his long connection with the press and city government of Boston; and under his management the Museum has gone on to the attainment of unexampled success. It was the invariable policy of the management to retain the favorite artists of the dramatic company for years together. In the early seasons of the Museum there is a record of these able actors. W. H. Smith, C. W. Hunt, C. H. Saunders, Frank Whitman, C. E. Muzzy, Louis Mestayer, J. A. Smith, J. W. Thoman, W. H. Curtis, E. F. Keach, L. P. Barrett, W. H. Whaley, L. R. Shewell, Mrs. Wulf Fries, Adele Phillips, Mrs. Thoman, Mrs. Judah, Anna Cruise, Rose Skerrett, and later Kate Reynolds, Josephine Orton, Emily Mestayer and L. R. Shewell, remained for several seasons.

Of the present company William Warren, now the acknowledged head of English comedy in America, has delighted his legions of admirers, provoking them to mirth or moving them to tears, as the occasion required, for upward of thirty-three years, with but a single exceptional season. There is very little he has done in the way of acting which has not been marked by power and skill which may fairly be called wonderful, while for proof I point only to his Sir Peter Teazle, Sir Harcourt Courtly, Touchstone, Jeremiah Beetle, Mr. Golightly, Daddy O'Dowd and many others, and they have placed a wreath upon his brow, and the long-applauded name of Warren will ever be remembered with pride by all who feel an interest in the Boston stage. This gentleman was connected with nearly all of the above-mentioned performers. J. H. King and Mrs. J. R. Vincent have been members of the company for twenty-seven seasons altogether, R. F. McCann and Frank Hardenbergh for about seventeen and fourteen years respectively, and Annie Clark for eighteen years, while Charles Barron bids fair to equal his predecessors in length of service. Here almost at the outset of the Museum's career Adelaide Phillips, now one of the leading contralto-singers of this country, and equally distinguished as an actress, won her first triumph in Boston as a child dancer. This versatile and accomplished artist may be said to have grown up with the Museum, as she gave it the benefit of her talents for nearly ten years.

Here the fascinating and accomplished Mrs. George H. Barrett devoted several years of her professional life, to the great delight of all lovers of genteel comedy, of which she was long the foremost representative on the American stage. Mrs. Barrett was engaged so frequently at the Museum that she might almost be said to have belonged to the company: The lady died in Boston in 1853, and now sleeps in Mt. Auburn. Here twenty-eight years ago Julia Bennett, afterward Mrs. Barrows, made her first appearance in Boston, and here the celebrated tragedian, Junius Brutus Booth, Sr., made several of his engagements, playing his last one in this city previous to his death in 1852. On Mr. Booth's nights the audiences were so densely packed that seats were placed across the aisles, and the throng previous to the opening of the doors reached far down into the hall of curiosities. Edwin Booth first appeared in Boston at the Museum, as Tressel to the Richard of his father, in 1849. Charles D. Pitt, Eliza Logan, George Vandenhoff, E. L. Davenport, Barry Sullivan, Mr. and Mrs. J. W. Wallack, Jr., Mr. and Mrs. F. B. Conway, Mrs. D. P. Bowers, Edwin Adams, Kate Bateman, Maggie

Mitchell, Agnes Robertson, Mrs. Farren, Mr. and Mrs. Waller, C. W. Coulcock, E. A. Sothern, Walter Montgomery, Mrs. John Drew, Peter and Caroline Richings, Charles Dillon, Lotta, F. S. Chanfrau, Charlotte Thompson, Lucy Rushton, Carlotta Le Clercq, John McCullough, Lawrence Barrett, John Gilbert, Mme. Modjeska, Harry Montague, Fanny Davenport, Dion Boucicault and Annie Pixley are among the other notable artists who have appeared at the Museum. Its long and untarnished career stands a monument of dramatic success without a parallel in the history of the American stage.

Securely established in the good opinion of the residents of Boston and vicinity, it is to be wished that the new Museum will go on for many years to come in its mission of instruction and entertainment, and that it will, continue in the words of Hamlet to the players—"To hold as 'twere the mirror up to nature, to show virtue her own feature; scorn her own image, and the very age and body of the time, his form and pressure."

A few years since I was asked by the editor of one of the daily papers of Boston to write a list of the members of the Museum companies from the opening night to the time of writing. I endeavored, with great care, to attain correctness in giving the date of the opening night and the company, and they appeared in print. Since then I have carefully revised the article, and offer it to the readers of THE MIRROR—as a souvenir of the Old Boston Museum.

The New Boston Museum was ready for its first performance on the night of Nov. 2, 1846. The co. engaged consisted of W. H. Smith (dead), Louis Mestayer, C. W. Hunt (dead), Tom Conner (dead), J. W. Thoman, Frank Whitman (dead), J. Wall (dead), T. Joyce (dead), Dan Nourse, John Adams (dead), W. H. Curtis (dead), Adrian Philips, Fred Phillips (dead), Mrs. A. Knight (now Mrs. A. Hind), Mrs. Thomas (now Mrs. Saunders) of the California Theatre, Mrs. Judah, Mrs. Reid (dead), Mrs. C. W. Hunt, Adelaide Phillips, Mrs. Bernard (dead), and Miss Rees (dead). The performance commenced with The Three Clerks; next followed a song by Mrs. Bernard, after which Did You Ever Send Your Wife to Brighton? then a dance by Adelaide Phillips, concluding with The Secret.

The season of 1847-8 commenced on August 23, and Messrs. Warren, W. H. Smith, Louis Mestayer, J. A. Smith, Tom Conner, J. W. Thoman, F. Whitman, W. H. Curtis, T. Joyce, Bernard, Nourse, Stone, Adams, Mrs. A. Knight, Mrs. Thomas, Mrs. Judah, Mrs. Stone (dead), Adelaide Phillips, Miss Rees, Mrs. Melville (dead), Miss Stewart. Sweethearts and Wives, with Warren as Billy Lockaday, his first appearance at this establishment, and My Young Wife and Old Umbrella, were the performances on that occasion.

The season of 1848-9 commenced August 11, 1848. The Poor Gentleman and State Secrets, Messrs. Warren, W. H. Smith, Louis Mestayer, T. Conner, F. Whitman, J. W. Thoman, T. A. Smith, W. H. Curtis, T. Price, Charles Muzzy (dead), A. and F. Phillips, Louisa Gann, Mrs. Thomas, Mrs. Judah, Adelaide Phillips, Miss Wurstall (dead), Miss Rees, Mrs. Price, Susan Mason.

Season of 1849-50. On the 13th of August, 1849, the regular season of the Museum was inaugurated with the plays of Guy Manner and Wilful Murder. The co. embraced W. H. Warren, W. H. Smith, L. M. Mestayer, T. Joyce, J. H. Ring, C. L. Timore, Jr., J. Wheeck, J. Wilson, J. Blaisdell, E. M. Leslie (dead), Mrs. Burrows, Mrs. Buxton, Mrs. Vincent, Mrs. Keach, and Misses M. and C. Thompson.

Season of 1850-51. The comedies London Assurance and Loan of a Lover commenced the entertainments for the seventeenth dramatic season, on the evening of August 15, 1850. W. H. Warren, W. H. Smith, L. M. Mestayer, T. Joyce, J. H. Ring, C. L. Timore, Jr., J. Wheeck, J. Wilson, J. Blaisdell, E. M. Leslie (dead), Mrs. Burrows, Mrs. Buxton, Mrs. Vincent, Mrs. Keach, and Misses M. and C. Thompson.

Season of 1851-52. The eighteenth regular dramatic season commenced with The Knaves of My Young Wife and Old Umbrella.

The co. consisted of W. Warren, W. H. Smith, E. F. Keach, W. H. Curtis, and J. A. Smith.

Season of 1852-53. The twenty-first dramatic season commenced on the 13th of August, 1852, with Money and Knives.

The co. consisted of W. Warren, W. H. Smith, E. F. Keach, W. H. Curtis, and J. A. Smith.

Season of 1853-54. The nineteenth dramatic season commenced on the 13th of August, 1853, with Men of the Day, and Nancy Chichester. The co. this season were W. Warren, W. H. Smith, E. F. Keach, J. W. Thomas, W. H. Curtis, John Peake, J. L. Murphy (dead), A. Bradley, George H. Finn, J. P. Price, S. Adams, S. Pitman, known as Mrs. Wulf Fries (dead), Louisa Gann, Mrs. Thomas, Mrs. Judah, Lucy Ashton, Miss M. A. Hart (now Mrs. Andrew Foster), of John McCullough, Louisa Radinski, Julia Gaszuski, Miss Rees and Fanny Brown. During this season J. W. Thomas and Mrs. Judah retired from the co., both artists being engaged in California. Mrs. Judah has never returned to the States, but is still a resident of San Francisco, where she has for many years been a great favorite. On the retirement of Mrs. Judah from the Museum, and the National Theatre having been destroyed by fire, Mrs. J. H. Vincent was engaged and made her first appearance May 10, 1852, as Mrs. Pontoux in Naval Engagements. With the exception of the season of 1861-62, Mrs. Vincent has been engaged at the Museum, where she still retains the approbation of the public, who probably have for her a degree of personal regard deeper than for any other lady on the stage. Mr. Thomas is now an inmate of the Forrest Home.

Season of 1854-5. The tenth dramatic season commenced August 9, 1854, with The Poor Gentleman and Knives Diamond. The co. embraced W. Warren, W. H. Smith, E. F. Keach, F. Whitman, J. Davies, J. A. Smith, J. H. Ring, G. H. Finn, R. Stephens (dead), T. Joyce, J. P. Price, Dan Dalton, S. Palmer, S. Adams, Mrs. Wulf Fries, Mrs. Thomas, Mrs. Vincent, Miss Cutler, Mme. Radinski, Miss M. Hart, Miss Gaszuski, Mrs. Preston and Miss Mason.

Season of 1854-5. The eleventh dramatic season commenced August 8, 1855, with Heir at Law and Smasher and Crashier. The stock co. consisted of W. Warren, W. H. Smith, E. F. Keach, J. Davies, F. Whitman, J. A. Smith, J. H. Ring, R. Stephens, T. Joyce, J. P. Price, Dan Dalton, T. Luke (dead), S. Adams, Harry Bascom, Delano, George, Mrs. Thomas, Mrs. Vincent, Mrs. Rainforth, Mme. Radinski, Cornelia Jefferson, Fanny Brown, Adelaide Raymon, Mrs. Preston and Miss Mason. Mrs. Thomas succeeded from the co. in January, going to California, where she has lived for many years.

Season of 1854-55. The twelfth dramatic season was inaugurated August 7, 1854, with All that Glitters is not Gold, and Phenomenon in a Sinoock Frock. In the co. were William Warren, W. H. Smith, E. F.

Keach, J. Davies, E. S. Davis, H. Bascom, J. H. Ring, T. Joyce, R. Stephens, Dan Dalton, S. Lake, S. Adams, Delano, Anna Cruise (Mrs. A. Cowell), Mrs. Vincent, Mrs. Rainforth, Mme. Radinski, Cornelia Jefferson, Fanny Brown, Mrs. H. Eckhardt, Mrs. Preston, Miss M. Parker, Miss A. Raymond.

Season of 1855-56. The thirteenth dramatic season commenced on the 6th of August, 1855, with The Belle's Stratagem, and the following ladies and gentlemen comprised the co.: Mrs. Skerrett, Mrs. H. F. Nichols, Mrs. Vincent, Mrs. Rainforth, Mrs. Eckhardt, Mrs. Preston, Miss Parker, Mrs. E. Thompson (dead), Miss Tuttle (dead), Miss A. Raymond, Misses M. and C. Thompson, W. Warren, W. H. Smith, E. F. Keach, J. Davies, F. Whitman, J. H. Ring, T. Joyce, C. S. Davis, H. Bascom, J. Wilson, H. Howland (dead), Joe Wheeck, S. Lake, Danforth (dead), Adams, Delano.

Season of 1856-57. The fourteenth dramatic season commenced on the night of August 11, 1856, with the comedy of The Poor Gentleman and the farce of The Windmill. The company was W. Warren, W. H. Smith, E. F. Keach, J. Davies, F. Whitman, T. Joyce, J. Wilson, J. H. Ring, H. Howland, Joe Wheeck, J. Lake, Walter Gay, Danforth, Delano, Mrs. J. M. Field (mother of Kate Field), Mrs. Skerrett, Mrs. Vincent, Mrs. Rainforth, Mrs. Eckhardt, Rose Skerrett (Mrs. L. R. Shewell), Mrs. Thompson, Mrs. Preston, Miss Raymond, and Misses M. and C. Thompson.

Season of 1857-58. The fifteenth dramatic season commenced on the 10th of August, 1857, with Sweethearts and Wives and Poor Pillicosity. The co. consisted of W. Warren, W. H. Smith, E. F. Keach, J. Davies, F. Whitman, T. Joyce, J. Wilson, J. H. Ring, E. Sanford (dead), John Blaisdell, J. Delano, Mrs. W. C. Gladstone, Mrs. H. Bascom (late Mrs. Skerrett), Mrs. Vincent, Rose Skerrett, Mrs. Eckhardt, Mrs. Thompson, Mile. Claude, Mrs. Preston, Lizzie Anderson, Ellen Wright, La Petite Angeline, Claude, and Misses M. and C. Thompson.

Season of 1858-59. The sixteenth dramatic season commenced with The Poor Gentleman and Rough Diamond; and the co. embraced W. Warren, W. H. Smith, E. F. Keach, J. Davies, F. Whitman, T. Joyce, J. Wilson, J. H. Ring, E. Sanford (dead), John Blaisdell, J. Delano, Mrs. W. C. Gladstone, Mrs. H. Bascom (late Mrs. Skerrett), Mrs. Vincent, Rose Skerrett, Mrs. Eckhardt, Mrs. Thompson, Mile. Claude, Mrs. Preston, Ellen Wright, Mile. Claude, Laura Hastings, Mary Wright, La Petite Angeline, Claude, and Misses M. and C. Thompson.

Season of 1859-60. The comedies London Assurance and Loan of a Lover commenced the entertainments for the seventeenth dramatic season, on the evening of August 15, 1859. W. Warren, W. H. Smith, L. P. Barrett, J. Davies, V. H. Norton (dead), L. M. Mestayer, T. Joyce, J. H. Ring, C. L. Timore, Jr., J. Wheeck, J. Wilson, J. Blaisdell, E. M. Leslie (dead), Mrs. Burrows, Mrs. Buxton, Mrs. Vincent, W. H. Curtis, and J. A. Smith.

Season of 1860-61. The eighteenth regular dramatic season commenced with The Knaves of My Young Wife and Old Umbrella.

The co. consisted of W. Warren, W. H. Smith, E. F. Keach, W. H. Curtis, and J. A. Smith.

Season of 1861-62. The twenty-first dramatic season commenced on the evening of Aug. 16, 1860, with The Heir-at-Law.

The stock co. embraced W. Warren, C. Garrison, F. Hardenbergh, R. F. McCann, W. H. Smith, Harry Hudson, Fred Williams, J. H. Ring, C. L. Farwell, James Norris (dead), J. Burrows, J. S. Slyman, Annie Clarke, Mrs. Vincent, Louise Myers, Ada Gilman, May Sherlock, Mrs. McCann, Miss Parker, Ada Gilman, L. R. Shewell retired from the co., during the season, and was succeeded by Charles Barron.

Season of 1862-63. The twenty-second dramatic season commenced on the evening of Aug. 17, 1862, with comedy of Town and Country.

In the co. were W. Warren, C. Garrison,

F. Hardenbergh, R. F. McCann, W. H. Smith,

Harry Hudson (dead), J. A. Smith, Fred Williams, J. H. Ring, C. L. Farwell, James Norris (dead), J. Burrows, J. S. Slyman, Annie Clarke, Mrs. Vincent, Louise Myers, Ada Gilman, May Sherlock, Mrs. McCann, Miss Parker, Ada Gilman, L. R. Shewell retired from the co., during the season, and was succeeded by Charles Barron.

Season of 1863-64. The twenty-third dramatic season commenced on the evening of Aug. 18, 1863, with Money and Knives.

The co. consisted of W. Warren, C. Garrison,

F. Hardenbergh, R. F. McCann, W. H. Smith,

Harry Hudson (dead), J. A. Smith, Fred Williams, J. H. Ring, C. L. Farwell, James Norris (dead), J. Burrows, J. S. Slyman, Annie Clarke, Mrs. Vincent, Louise Myers, Ada Gilman, May Sherlock, Mrs. McCann, Miss Parker, Ada Gilman, L. R. Shewell retired from the co., during the season, and was succeeded by Charles Barron.

Season of 1864-65. The twenty-fourth dramatic season commenced on the evening of Aug. 19, 1864, with Divorce and Dishonesty.

The co. consisted of W. Warren, C. Garrison,

F. Hardenbergh, R. F. McCann, W. H. Smith,

Harry Hudson (dead), J. A. Smith, Fred Williams, J. H. Ring, C. L. Farwell, James Norris (dead), J. Burrows, J. S. Slyman, Annie Clarke, Mrs. Vincent, Louise Myers, Ada Gilman, May Sherlock, Mrs. McCann, Miss Parker, Ada Gilman, L. R. Shewell retired from the co., during the season, and was succeeded by Charles Barron.

Season of 1865-66. The twenty-fifth dramatic season commenced on the evening of Aug. 14, 1865, with The Heir-at-Law and Turn Him Out.

The following were numbered among the co.: W. Warren (his first appearance in one year), L. R. Shewell, F. Hardenbergh, R. F. McCann, J. Wilson, Fred Williams, J. A. Smith, C. M. Davis, George G. Turner (dead), J. H. Ring, George Ketchum, T. M. Hunter, De Warne (dead), Adams, Pitman, Morris, Coolidge, Denison, Kate Denin, Emily Mestayer, Mrs. Vincent, Annie Clarke, Mary Cary, Mrs. Fred Williams, Mrs. Hunter, Mrs. McClannin (dead), and Miss Parker.

Season of 1866-67. The twenty-sixth dramatic season commenced on the evening of Aug. 15, 1866, with the comedy of Town and Country.

The co. consisted of W. Warren, L. R. Shewell, F. Hardenbergh, R. F. McCann, W. H. Smith,

Harry Hudson (dead), J. A. Smith, Fred Williams, J. H. Ring, C. L. Farwell, James Norris (dead), J. Burrows, J. S. Slyman, Annie Clarke, Mrs. Vincent, Louise Myers, Ada Gilman, May Sherlock, Mrs. McCann, Miss Parker, Ada Gilman, L. R. Shewell retired from the co., during the season, and was succeeded by Charles Barron.

Season of 1867-68. The twenty-seventh dramatic season commenced on the evening of Aug. 16, 1867, with the comedy of Town and Country.

The co. consisted of W. Warren, L. R. Shewell, F. Hardenbergh, R. F. McCann, W. H. Smith,

Harry Hudson (dead), J. A. Smith, Fred Williams, J. H. Ring, C. L. Farwell, James Norris (dead), J. Burrows, J. S. Slyman, Annie Clarke, Mrs. Vincent, Louise Myers, Ada Gilman, May Sherlock, Mrs. McCann, Miss Parker, Ada Gilman, L. R. Shewell retired from the co., during the season, and was succeeded by Charles Barron.

Season of 1868-69. The twenty-eighth dramatic season commenced on the evening of Aug. 17, 1868, with comedy of Somebody Else.

The co. consisted of W. Warren, L. R. Shewell, F. Hardenbergh, R. F. McCann, W. H. Smith,

Harry Hudson (dead), J. A. Smith, Fred Williams, J. H. Ring, C. L. Farwell, James Norris (dead), J. Burrows, J. S. Slyman, Annie Clarke, Mrs. Vincent, Louise Myers, Ada Gilman, May Sherlock, Mrs. McCann, Miss Parker, Ada Gilman, L. R. Shewell retired from the co., during the season, and was succeeded by Charles Barron.

Season of 1869-70. The twenty-ninth dramatic season commenced on the evening of Aug. 18, 1869, with comedy of Town and Country.

The co. consisted of W. Warren, L. R. Shewell, F. Hardenbergh, R. F. McCann, W. H. Smith,

Harry Hudson (dead), J. A

THE NEW YORK MIRROR.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Allen, W. N.	Hayden, W. R.
Allen, Eloise	Hofele, F. W. (2)
Brand, Michael	Howard, John
Brown, Harry M.	Ingersoll, Robert
Batchelder Josie	Jackson, Minnie
Beldon, Clara	Jarrett, H. C. Esq.
Bell, O. H.	Kennedy, H. C. Esq.
Bouisset, M. Armand	Levitanoff, Alfred
Carroll, J. W.	Logan, Geo. W.
Cassidy, Geo. H.	Lynham, Ada
Gavendish, Ada	Mackay, F. F. (2)
Chandos, Alice	McCall, Lizzie
Church, Edw. A.	McCollough, John
Clark, Harry	Mitchell, W. C.
Curtis, G. J.	Murray, John
Dobson, Frank	Mackay, Andy
De Castro, M.	O'Neill, Ned
Davis, C. L. (2)	O'Neill, Katie
Dilling, W.	Pixley, Annie (2)
Dago, G. A.	Ransome, J. W.
De Astee, Helen	Raymond, J. T.
Elmore, Florence	Rigby, James
Fuller, George	Russell, Sol Smith
Fuller, Fannie	Savin, Mr.
Garrone, L. V.	Scott, Lester F.
Gaylor, Frank (2)	Sullivan, J. J.
Grau & Wolsohn	Taylor, James
Green, C. S.	Temple, Louise (3)
Hall, Tom J.	Vivian, Nina
Hall, Chas. L.	

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNE GRAHAM UPPER CRUST CO., Baltimore this week.

AGNES HERNDON, Washington, D. C., this week.

ADA GRAY & CO., Muskegon, Mich., 7, 8.

ALL THE RAGE COMB., Portland, Me., 7, 8, 9.

ALVIN JOSLYN COMB., Hannibal, Mo., 3;

Quincy, Ill., 4; Jacksonville 5; Peoria 7;

Bloomington 8; Springfield 9; Matton, 10; Terre Haute 11; Crawfordsville 11, 12.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS, Wheeling, W. Va., 3; Steubenville, O., 4; Altoona, Pa., 7; Bethlehem 9; Newark, N. J., 11, and close season.

COLLIERS UNION SQUARE CELEBRATED CASE COMB., Bay City, Mich., 3; E. Saginaw 4;

Flint 5; Chicago 7, week.

DENMAN THOMPSON, Park, New York, last week.

DALY'S ARABIAN NIGHT CO., New Bedford 3;

Fall River 4; Manchester, N. H., 5.

DALY'S ROYAL MIDDY, Boston, this and next week.

FRANK MAYO, Cincinnati this week.

F. S. CAANFRAU, New York, 7, two weeks.

GILBERT AND SULLIVAN'S PIRATES, "A" CO., Fifth Avenue Theatre, N. Y., last week.

GILBERT AND SULLIVAN'S PIRATES, "B" CO., Bloomington, Ill., 4; Peoria, 5.

GILBERT AND SULLIVAN'S PIRATES, "C" CO., Albany June 3, 4, 5, to close season.

GEO. HOLLAND'S COMB., Philadelphia this week, Pittsburgh 7, week.

HAVERLY'S MASTODON MINSTRELS, St. Louis this week.

HAVERLY'S JUVENILE PINAFORE CO., Topeka, Kas., 15.

HAVERLY'S CHURCH CHOIR CO., Freeport, Ill., 10; Rockford, 12.

HAVERLY'S GEORGIA MINSTRELS, Salem, Mass., 7; Lawrence, 9.

HEARTS OF OAK, Grand Opera House, New York, this week.

HARRIGAN AND HART CO., Williamsburg this week; Troy, 8, 9.

J. K. EMMET.

JOSEPH B. POLK, Brooklyn this week.

JOHN P. SMITH'S TOURISTS, Boston, this and next two weeks.

LAWRENCE BARRETT, La Crosse 4; Madison 5; Milwaukee one week.

MITCHELL'S PLEASURE PARTY, Boston this week; Brooklyn June 7, week.

MAHNS' OPERA CO., Union Square Theatre, New York, this week.

MILTON NOBLES COMB., Brooklyn this week.

NEIL BURGESS' WINDOW BEDOTT COMB., Danville 3; Jacksonville 4; Springfield 5; Council Bluffs 11; Omaha 12.

PAT Rooney COMB., Cincinnati this week; Springfield, O., 7; Newark 9; Steubenville 11; Wheeling 12.

RICE'S EVANGELINE CO., Niblo's, New York, this week.

RICE'S SURPRISE PARTY, Portland, Me., June 3, Salem, Mass., 10.

RENTZ SANTLEY CO., Chicago, this week; Milwaukee, 7, week.

RICHMOND & VOY BOYLE, Philadelphia, this week.

SAN FRANCISCO MINSTRELS, Boston, this week; Philadelphia, 7, week, to close season.

SPRAGUE'S GEORGIA MINSTRELS, Philadelphia, this week; New York, 7, week.

TONY PASTOR'S COMB., Syracuse, N. Y., 6; Bradford, 9; Erie, 10; Detroit, 14.

THE RENTZ CO., Brockville, Canada, 11.

Boston.

The curtain has fallen on the last act, the audience has dispersed, and the auditorium erst so brilliant with beauty and wealth and—gas, is dark and gloomy; but we have no business there. On the door above the tardy dressers are dropping one by one into the green-room and coalescing in little groups to discuss the eventful night. All seem to feel the occasion, from the light and airy juvenile to the surly watchman, who waits (with a degree of complaisance alarmingly unusual in him) the dilatory moments of the lingering ones; for it is the last night, and there are adeus to be made and adresses, good wishes and souvenirs for the future to be exchanged. "What are you going to do with yourself this summer?" inquires the tragedian of the low comedian. "Me; oh, I shall wander where the woodbine twineth, dispore amidst the breakers of Nantasket, or revel in the jolly roouts at City Point." Don't like the picture. To all of which the herein before-mentioned doleful low comedian replies, in the words of the gushing Pauline: "What have I done to thee, how sinned against thee, that thou shouldst crush me thus?" at the same time exhibiting a yellow envelope containing his last salary, with the querulous interrogatory, "How's that to carry a man through the summer?" On this cue "the first old woman" explodes in one of her long reminiscences relative to the time when "I was a young woman and theatricals wasn't what they are now. One was lucky to get as much money as that semi-annually; and I remember when my husband walked a hundred miles to an engagement, his russet boots for lack of a better, etc., etc., etc. Turning her over (metaphorically speaking) her peaking

to the sympathetic first old man, we find agreeable relief in noting the countenance of the fair-haired and modest little girl who is just closing her first season on any stage. She wonders if the coming season will still further disenchant her with all that was once so bright and beautiful to her unsophisticated eyes. But above all the debating arises a determination to persevere in the elected path, and, by judicious study, exemplary conduct and untiring industry, to make herself an honored name among the honorable, and to demonstrate indisputably the fact that a woman may be an actress and a lady.

The other side of the room is all chatter and bustle; the small people are holding high carnival, bidding good-night and kissing; the baller are seriously talking more nonsense than ever fell from the lips of a Dogberry. One has secured his engagement so he says for the coming season at the same theatre (the rest knows that it is false, for one season's exhibition of his utilities would damn him with any manager). Another would not on any terms remain under the same manager, and another has got a dramatic agent to work for him, and feels pretty safe; and still another has decided to work at his trade during the summer and trust to luck for the fail. He is a butcher by trade, and is equally unsuccessful as a butcher, on the stage or off.

All things have a close; so have theatrical seasons; and as a consequence, so have bank accounts. The busiest bees in the theatrical hive have scarcely a great superfluity of honey to keep them through the summer's famine; and the drones are poor indeed, unless lucky enough to eke out their subsistence by the aid of some well timed summer engagement.

This is the last night, and to-morrow may be a white day or a blue day to two of the prominent members of the theatre—the treasurer and the manager. To-morrow there will be a balance struck; but in this particular case deponent knoweth not which side 'will be on—he hopeth on the right side. On this occasion all petty, rankling jealousy and professional envy are laid aside, and each and all join in a hearty "Good bye."

The last week of the season but one of the *Globe* was inaugurated by the performance of Tony Pastor and co. Owing to hot weather business was only fair, but the entertainment with a few exceptions was an excellent one. Tony Pastor sang three of his freshest songs, which were received with the usual manifestations of delight that ever greet this popular vocalist. Harry and John Kornell were seen in Irish specialties which evoked hilarious applause, and apparently the spectators seemed never to weary of their comicalities so frequently did they re-demand their appearance. The Four Eccentrics were very funny in their grotesque dances. Flora Moore pleased the audience by singing a number of Irish and negro songs. The St. Felix Sisters were as uninteresting as ever. It has always been a mystery to me why these young ladies should choose the profession for a livelihood, for they can neither act, dance, nor sing.

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THE RENTZ CO., Brockville, Canada, 11.

Chicago.

THE THEATRES.

McVicker's: Abbey and Hickey's much-vaunted Humpty Dumpty co. and Spanish Students opened Monday night to a big house, and the week's business has been large. The show is a good one, but many of the advertised features—the ballet, for instance—are wanting. The absence of the named feature has been a bitter blow to the bald-headed megatherium of the front rows. The co., with the exception of Maffitt, Bartholomew, Fraser, Jones, Miller, Barnett and the Spanish Students, was apparently selected more on account of cheapness than for any other reason. The specialties introduced—acrobatics and juggling are too much of a kind—the sort one expects to undergo at a circus, and prepares therefore with a pocketful of cigars and the company of his wife's prettiest chambermaid. Fraser is a much better clown than Maffitt, but neither are great, though Maffitt, I am told, considers himself unequalled. In the dingy theatres of the small towns of England I have seen pantomime gotten up in a style of gaudiness that would knock the Abbeys' Hickey show cold. There are two score of English clowns beside whom Fraser, Maffitt or Adams would look very small potatoes indeed. But, then, pantomime is predominantly a British form of amusement, and never flourished overmuch in this country. Undoubtedly the attraction of this co. is the Spanish Students. Their performance upon their national instruments is so familiar that extended notice is superfluous. They have proved the draw of the concern. The scene, especially the transformation scene, Humpty Dumpty's Valentine, was good. It is never otherwise at this theatre. The Abbey-Hickey co. stay two weeks, and then the Bijou Opera co. follows one week in Cellerier and Clay's Spectre Knight and Cellerier and Gilbert's Ages Ago. Then comes Mahin's co. in Boccaccio and Fatimina.

Haverly's: The Mastodons have done a large business during their second week, and to-night concludes the engagement. Ere we again see the wonderful General's pet Enterprise it will have extended abroad the fame of the greatest of American managers. I have no doubt of the Mastodons' success across the water. When Col. Mapleson was last here it was decided to take them over, and they will sail for Liverpool, July 7, opening a couple of weeks later at Her Majesty's Theatre, in the Haymarket, London. After the London engagement it is expected that the troupe will tour the principal provincial cities. They will remain abroad only six months. Before taking passage there will be some changes in the personnel of the co. William Foote will be manager; Robert Filkins, advance manager; D. B. Hodges, general agent; W. McNamee and George Culver, assistant agents; Charles Frohman, treasurer; E. M. Kayne, stage manager, and John Lee, secretary. The comedians include Billy Emerson, Billy Rice, Billy Welch, John Kee, Pete Mack, Tom Sadler, Barry Maxwell, Alf Lawton and three others. There will be twelve or fourteen vocalists, among them Harry Roe, C. Shattuck, T. B. Dixon, W. Raymond, Horace Rushby and J. Adams. The orchestra will consist of twenty pieces and the leader is W. W. Barbour. Lew Wiley leads the band. In all there are to be some fifty performers. Haverly, upon the departure of the Mastodons, organizes another Minstrel party for this country, but it will not approach the magnitude of the "invincible count' em 40." 31st, Rents-Santley co.

Hooley's: Power's Dr. Clyde co., second week, to miserable business. Power says he will not be able to push ahead under such discouragement as that of the past two weeks, which I take to mean that the co. will shortly be disbanded. If they attempt to keep on, a collapse is inevitable. Ed Arnett opens 31st in Victims of Faro. He is supported by the following Summer talent: C. Kent, J. B. Everham, Ed Powell, J. S. Townsend, C. J. Allerton, Frank Hartwell and Josie Crocker, Lizzie White, Eddie Everham, Mrs. Ryner, little Sadie Mills and others. June 7, Collier's Celebrated Case co. opens its doors for the summer.

The Bijou Opera co. remains at the Gaiety Theatre one week longer, and will repeat the jolly performance of The Spectre Knight and Charity Begins at Home. No brighter or better attraction of a musical character has been offered the public in this city for many years. Each member of the co. is well suited to the work assigned, and the orchestra is large and effective. This is the last week of the season at the Gaiety.

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It will be superbly set and costumed, and it is expected will have a fine run.

Uhrig's Cave: Messrs. Collins and Short opened their season at Uhrig's Cave on Thursday night, May 27; but the weather being cool and cloudy, was not propitious for an open-air performance. The initial representation was *Martha*, and it was given in the cosy hall and theatre attached to the garden. The company is an excellent one, and the musical direction of Signor Torriani shows perfection of training. Harry Sexton's orchestra furnished the instrumental music, and it was satisfactory in all respects. The cast included Louise Mandred as Lady Henrietta, and she became an immediate favorite, her fine stage presence, excellent art, and splendid vocalism stamping her as an exceptionally fine artiste. Mary Porter as Nancy was vivacious, sparkling, and exceedingly fine in the music. E. H. Dexter as Lionel received a warm welcome, being a great favorite here; and his singing and acting evinced unusual spirit. Stuart Harold was the Plunket, and gave a strong, manly rendition of the role, singing his music most acceptably. Gustavus A. Hall was very amusing as Tristam. The chorus was well handled. This evening *Martha* will be given in the garden proper, where a better idea of its merits as an out-of-door performance may be formed.

Notes and Gossip: Pope's, the Olympic, and Grand Opera House are all closed.—Nickie the Magician and the Fowler Silver show have been holding forth at the Comique.—Next week May Fiske and her Trojan Blondes will hold forth.—The Jockey Club races commence here June 28.—Haverly's and Englehardt's walking-match has been postponed.—On Friday evening, June 4, a benefit in aid of the Ice and Flower Mission will be given at the Grand Opera House. Henry Moore, of the Post-Dispatch local force, will appear as Claude Melnotte to the Pauline of Emma Stockman (Mrs. John W. Norton). A matinee also will be given on the 5th, at which several noted amateurs will appear.—Haverly's Mastodon Minstrels will open at the Olympic 31st, for a season of one week.

Baltimore.

Holiday Street Theatre: Manager Albaugh's benefit, tendered him by the citizens of Baltimore, came off on Monday night, and if one may judge by the number present, I would say Mr. Albaugh was considerably benefited. Although the night was oppressively hot a large and most enthusiastic audience was there to pay its respects to the courteous, enterprising manager of the "Old Drury." The play selected was Othello, and, as a whole, the performance was an excellent one. The leading characters were all sustained by artists well known to our theatre-goers, fact plainly shown by the cordial welcome accorded them as they made their entrances. Mr. Levick's Othello, Mr. Boke's Brabantio, Mr. Edmunds' Rodrigo, Harry Albaugh's Ludovico, Lizzie Creese's Desdemona and Mrs. Albaugh's Emilia were all excellent impersonations; but interest, of course, was centred in Mr. Albaugh's Iago. His reading was very fine and his acting devoid of all mannerisms; he strengthened the good impression he had already made, that he is an actor of decided ability. At the close of the piece the audience called Mr. Albaugh before the curtain for a speech. When the applause had subsided he came to the footlights and said:

Ladies and Gentlemen: In all the trials and vicissitudes of an actor's life the most gratifying to his ambition is an occasion like this. It gives me the assurance that my endeavors to place the "Old Drury" on a first-class basis have met with your approval. On the occasion of my benefit a year ago, I told you that, although the theatre had regained a respectable footing, I could not say it had been a financial success. I am now proud to say that the balance at the end of this season is on the right side of the ledger. The attractions I have had the honor to place before you, I know, met with your approval. While the theatre remains in my possession—and I hope it will for many years to come—my chief endeavor will always be to make it worthy of your respect and support. For the coming season I can promise you all of the strong attractions of the one just closed, with the addition of many others of equal reputation; and that during the vacation some improvements will be made in the theatre which will add to your comfort and convenience.

Mr. Albaugh was about retiring, when the curtain was rung up, and Mr. Chester was discovered standing beside a table which was covered with a mysterious red cloth. Mr. Chester then in a few happy remarks expressed the personal regard in which Mr. Albaugh was held by the attaches of his two theatres—the National in Washington, and the Holliday Street in this city—and asked him to accept as a token of their friendship the present which they had prepared. He raised the red cloth and disclosed a solid silver service of fifty pieces, each marked with the initial "A," and enclosed in a handsome case of rare woods, with rich red satin linings. Mr. Albaugh suggested that as his wife would have the management of the silver she ought to make the speech, which she did. After this, the favorite little comedy, *The Day after the Wedding*, was given and closed the performance, as well as Mr. Albaugh's second season in Baltimore.

Academy of Music: Blind Tom, the musical prodigy, gave his first piano recital this season at the concert hall of the Academy of Music, on Monday. He seems to have lost none of his wonderful musical skill and power, and played to the satisfaction of the large audiences which have greeted him during the week. Wednesday night, Col. Robert G. Ingerson delivered his new lecture, "What Must We Do to be Saved," before a large and very fashionable audience. The testimonial concert tendered Master Adam Itzel, one of our most brilliant pianists and a composer of decided ability, on Thursday night, proved to be a very interesting musical event. The orchestra numbered nearly sixty pieces, and was composed of the best talent in the city. The overture to Tannhauser was played very effectively, and Miss Roemer's singing of an air from Freischütz was very nice; this lady's voice has improved very much during the past year and shows signs of careful study. Master Itzel played Schumann's concerto in A minor on the piano, with orchestral accompaniment, and acquitted himself most creditably, playing with considerable expression. The most interesting work of the evening, however, was Master Itzel's own composition, *Farewell Overture*, which was a work of decided merit, and which was scored for the full orchestra. Master Itzel led in person and wielded the baton like a veteran.

Ford's Opera House: George T. Ford took a benefit on Friday night, and had the satisfaction of seeing that his gentlemanly and kind behavior to the patrons of his Opera

House during the past season was not unappreciated. The bill was an attractive one, Fun on the Pacific, and the large audience present was evidently intent on getting its money worth of pleasure, for all the songs of any consequence were encored, and the witty sayings and hits, and the play is full of them, were received with rapturous applause. Fun on the Pacific was produced here once before this season, and drew large houses; it is an adaptation of Tom Taylor's Overland Rout, and gave the various actors and actresses excellent opportunities for displaying their peculiar talents. The co. seemed in honor of the occasion, to throw their whole souls into their parts, and made the play go with a force and vim that was very enjoyable. That sterling comedian, George Denham, as the unlucky voyager, was very funny, and contributed very largely to the evening's entertainment. Mr. Robert Downing and Misses Bockel and Mackenzie were excellent in their respective characters.

Brooklyn.

Novelties: Milton Nobles appeared throughout last week, in his sensational drama of The Phoenix. Mr. Nobles is a gentleman who in a matter of fact way sacrifices sentiment to the acquiring of cash. He is an actor endowed both by nature and practical experience with talents that would fit him to appear with credit in any theatre in the severest of legitimate plays; but finding that rant and noise attracts a clientele that will pay well for the gratification of its taste, he wisely determines to gather in the harvest spread before him, and to that end caters for the edification of the groundlings instead of the judicious. Business was good at each performance. This week Messrs. Theall and Williams will close their season with Harrigan and Hart in The Mulligan Guard Surprise.

Haverly's: The San Francisco Minstrels played to a fairly good business last week. The hot weather caused the houses to present a somewhat light appearance at the beginning of the engagement, which effect however was speedily dissipated as the week wore on and the temperature grew cooled. As a specimen of the judgment and experience possessed by the talented individual who has charge of the amusement column of the Brooklyn Daily Eagle, we would call attention to the fact of his advising Messrs. Birch and Backus in sober earnest "to immediately get rid of such inferior performers as George Thatcher and Johnson and Powers, as people like them would not even be tolerated in the most ordinary variety house." The silliness and utter lack of truth in this "alleged" criticism, is at once apparent to one and all who have ever had an opportunity of witnessing the performance of either of these artists. This week, A Gentleman from Nevada in the person of Mr. J. B. Polk is announced to be at home on this stage.

Park: Every available inch of space in this auditorium was called into requisition to accommodate the immense throng that turned out last Monday evening to witness Harrigan and Hart in The Mulligan Guard Surprise. A larger audience has never assembled in this theatre than the one present on that occasion. Strange to say, however, on the subsequent nights, up to Friday evening, but a mere handful of people were present, the results of which prove dispiriting to those on the stage. The last three representations, though, were greeted by fine large assemblies. The Surprise has been so frequently dwelt upon in THE MIRROR columns, that further mention of it would now be idle. The original scenery from the Comique was used on this occasion, and the presentation in its entirety was fully equal to its New York production. The play was preceded by an olio which comprised Jennie Morgan in ballads, Goss and Fox in their specialties, with Johnnie Wild, Billy Gray and Harry Fisher in a most amusing though venerable sketch. This week the season comes to a close with Milton Nobles in two of his popular dramas, *The Phoenix* and *A Man of the People*.

Hyde & Behman's: The heavy opposition at the Park resulted in a perceptible diminution of the attendance last week. Anticipating this state of affairs, the management did not trouble themselves to offer a strong bill. The programme presented opened with George Reynolds in an act entitled, *I Do Dearly Love the Bussey*, followed by Kitty McDermott in jigs; Maude and Ned Werner in a sketch, Our New Servant; Charles Banks, as Poor Old Maid; Kelly and Colyer in a specialty termed Tricks; William and Lou Hayle as trick cloggers; Wood and West on parlor skates; Sam Devere in banjo solos, and afterpiece, Scenes at Brighton Beach. The programme as a whole could not be considered enlivening, but to the contrary, decidedly depressing. This week, Maude Forrester appears in undress costume, depicting the adventures of Mazeppa.

Items: The drowning of Louis Mallette, treasurer of the Novelty Theatre, at Canarsie, on Sunday morning, May 30, was a most lamentable affair. Mr. Mallette, who had just attained his majority, was a very good looking, youthful, dressy, courteous and affable gentleman. His sudden and early demise is to be deplored.—Haverly's will close its season on Saturday, July 3. The final attraction will be the Mastodons. This will be their last engagement prior to sailing for England.—Young Mr. Bravton, who has assisted Messrs. Keyes and Edgerton in the box-office at Haverly's during the present season, closed his connection with that house on May 26. He expects to enter Mr. Haverly's employ again next Fall, at the Fifth Avenue Theatre, in New York.—The Brooklyn Daily Stage (house bill for most of our places of amusement) finished its publication for the season of 1879-80 on Saturday last.

Maine.

Portland. Theatre: 28th and 29th, Daly's Royal Middy co. gave three performances to good houses. In almost all the New York or Boston successes which are announced to appear here "with the original cast," some one or more of the principal characters are substitutes—so it was with The Royal Middy. A great many who looked forward with pleasure to seeing Catherine Lewis in a part in which she has had so much success, were doomed to disappointment. As it was, Maggie Harrold played Fanchette, and very well, too. Still it was not Catherine Lewis, and the disappointment could not help being felt. In justice to the management, I will say that the change was announced a day or two before the performance, and Miss Lewis' name cut from the bills and posters. Another feature of the performance was the lack of orchestra. Surely Augustin Daly ought to be able to supply his own co. with an orchestra. I do not mean to say that the opera was produced without an attempt at an orchestra. The attempt was made, but

it was a dismal failure. The co. on the whole was a very fair one; the chorus was strong and very well drilled. May Fielding, as Queen of Portugal, appeared to much advantage. She has a fine voice and sings with much expression. Alonso Hatch (Don Lamberto) possesses a fine tenor voice, but loses nearly all his effect by his poor acting. The Don Domingos of Charles Leclercq was a finished piece of acting, which showed study and appreciation of the character. John Hart, as Mungo, was very funny, although in order to be so he several times lost sight of the part he was playing. J. E. Brand sang the part of Don Juanito splendidly, and acted it well. The co. labored under the disadvantage of producing the opera so soon after French's co., whose much better performance will long be remembered with pleasure. Booked: All the Rage comb., have changed dates to 7th, 8th and 9th, and the Rice Evangeline co., to 11th and 12th.

Items: The London Circens, of Baby Elephant fame, shows on the Western Promenade grounds 23d.—Ninon Duclou's Folly co. booked for Music Hall June 1.—The proposed alterations in Music Hall have been indefinitely postponed, and the prospect now is that they will not be made.—Manager Curtis of the Portland Theatre, has a plan on foot to have a theatre built by a stock co., and I am told that the subscriptions are coming in well; so there is still a prospect that another season will see Portland with a suitable place of amusement. Manager Curtis has shown great enterprise in bringing so many attractions to this city. He deserves and has received the hearty co-operation of the public, and has my best wishes for the success of his plans.

RIDGEFORD. City Hall: Ninon Duclou's Folly co., June 3.

New Hampshire.

MANCHESTER. Smyth's Opera House: Augustin Daly's Royal Middy co., 26th, to a small audience. The costumes were very fine and the singing good. The chorus of the Middies was a feature of the performance. The company were under the management of Thayer, Smith & Moulton, who will run the New England circuit next season.

Item: The advertising car of the London Circus attracted much attention at the depot yesterday (28th). The show is billed for June 18.—Another Dame Show is announced to open 31st.

Vermont.

BURLINGTON. Howard Opera House: 26th, the Rentz co., to poor business. Booked: New Orleans Minstrels 31st.

Massachusetts.

SPRINGFIELD. Woolson Morse opera school was presented 12th and 13th by Mrs. Mattoon's Opera co., to a fine and critical audience. The opera contains much bright and sparkling music and many affective situations. It is of the ballad style, consisting mainly of songs and choruses strung on the thread of the play. Some of these are quite taking, especially the Excuse Song and the Doctor's Song, in the Schoolroom Scene. The Hunting Chorus, as well as the duet by Bella and Quix, and the quartet by Belle, Naomi, Poyntz, and Beaufoy, were very fine, and showed Mr. More to have considerable talent as a composer. The second act is not as striking as the first scene 3rd being especially weak. Bella and Quix each have very pretty song, but one of Naomi's songs reminds me very much of an old Scotch melody. The opera, on the whole, is very pleasing.

GLOUCESTER. Anthony & Ellis brought their Uncle Tom's 29th, to matinee and evening performance. The co. is decidedly the best ever played in this city. The season of thirty-six weeks terminated here and has been one of rare success. William Parsons, programmer of this troupe, gave a clever exhibition of his matchless quickness at folding bills. One thousand sheets were folded neatly in just 5 3-4 minutes at the Atlantic House, this city, one day last week. Anthony & Ellis are to run Two Uncle Tom cos. next season. One will take the Western country, and one will remain in the East. Haverly's Colored Georgians will come June 4.

SALEM. Mechanic Hall: The season here is about closed. Bray, Wambold and Ellis' dime show occupy the hall for a week, beginning May 31. It is the first enterprise of the kind that has been tried in this city for years. Haverly's Georgians are booked for June 7, but may cancel, so the local paper says.

The Willows: S. C. Bennett's opera co. has the Siege of Paris iron building here, the first four weeks of the season. The co. will give Bells of Corneville and Pinabore.

LOWELL. Music Hall: 22d, the Boston Museum co. presented Ticket-of-Leave Man to a fair house. As the curtain rose earlier than was advertised, the first act was nearly lost to most of the audience. With the exceptions of Messrs. Barron and Seymour, Annie Clark and Mrs. Vincent, the cast was very weak. This closes the season here, and it has been a very prosperous one for Messrs. Simons & Emery. The advertising car connected with the Great London Circus was in town last week, and was visited by a large number of people.

FITCHBURG. 26th, Anthony & Ellis' Uncle Tom, to fair business. It would be a great addition to the show if they would leave out the cabinet organ part. They close their season Saturday night. The Corinne Opera co. billed for June 2. So we shall have thy pleasure of seeing them here at last. Thee given dates and canceled several times.

HAVERHILL. City Hall: The Gus Williams comb., 18th, in Our German Senator, to fair business. Show good.

Music Hall: Prof. F. Naomi's Megatherium comb., appeared five nights, commencing 25th. The company included John F. Ober, ist, balladist; Hennessy Bros., song-and-dance; Nellie Abbot, serio-comic; Gertie Holden, balladist, and Naomi, juggler. Show excellent and business good.

Items: Cooper & Bailey's London Circus June 19.

TAUNTON. Music Hall: Bray, Wambold & Ellis's Dime Show returned 29th, and played to a large house. Fine performance. Nothing booked.

Items: Cooper, Bailey & Co.'s circus 3d.

LYNN. The dime show at the Academy of Music is the only entertainment that has been booked for some time.

Connecticut.

HARTFORD.

Roberts' Opera House: On Monday evening, the Trinity Students repeated Field of the Cloth of Gold, to very light business, though much improvement was noticeable in the performance. On Friday evening, the Boston Ideal Opera co. gave us *Fatinitza* in very good shape and to a full house, though they were minus the services of Mr. Whitney. The old Russian General was assumed by George Frothingham, and in such a way as to make us wish that he had Whitney's voice, or that Mr. Whitney could have Frothingham's action. The two combined would make an unequalled character. Miss Beebe and Phillips were in good voice, but showed the fatigues of the season in action. Mr. Maguiness made a very good Sergeant (Mr. Frothingham's regular cast), and the chorus was fine, as usual. We hope the ideals will give us *The Sorcerer* and *Boccaccio* next season. This week, we have All the Rage on Monday night, and with the cool weather now, as they may expect, a fair house.

Item: I do not often ask for a correction, but last week I must have had the suspension act of the past week in mind when writing, or your compositor had when putting the letter in type, as between us we made Frank Harrison's name to read Hamlin. Hamlin is no more, but Harrison still lives and says he don't like THE MIRROR's new name for him.

BRIDGEPORT.

24th All The Rage. It is a good play in fact, one of the best of that kind, as has been seen here for many a season. The co. presenting it is of exceptional strength, 25th, a large and fashionable audience gathered at the Opera House to witness the production of the opera *Fatinitza* by the Boston Ideal Opera co. which was a decided success. Musically the cast was all that the most exacting could wish for. The trio introducing Miss Phillips, Miss Beebe and Mr. Fessenden in the popular march (which for the past few months has become quite as popular as was Little Butter Cup), was heartily applauded.

Items: All The Rage comb., closes the season in Boston July 1.—Ideal Opera co. closed the season in Hartford 28th.—June 1, Little Hall burlesque Troupe.—3d, Emma Thursby Concert co.

NEW HAVEN.

Grand Opera House: The Boston Ideal co. played *Fatinitza*, to fair business 26th. The evening was very warm, thereby making ice-water and fans the most noticeable features of the entertainment.

Coe's Opera House: All the Rage came 25th and 26th, to fair business. Owing to the sudden increase in temperature, the interest in drama diminished in an inverse ratio, thus debarring even good companies from having more than ordinary houses, as was the case with the above co. Sothern played one performance of *Dundreary* 29th, to much smaller business than was merited. The play, though familiar to some, was received with much enthusiasm, showing that even at the end of the season this favorite actor is ever welcome.

MERIDEN.

Sothen and his comedy co. presented Our American Cousin to a moderately-sized audience 28th. All the Rage put in a second appearance 29th, but did not draw as well as it deserved. Messrs. Hardenberg and Davidge were very good, as was Miss Yamans. Rice's Evangeline and Boston Ideal co. have canceled. Nothing more booked for this season. Manager Delavan will leave June 9 on a two weeks' trip to New York, looking up attractions for next season.

WATERBURY.

City Hall: After quite a full in theatricals we had Hill's All the Rage comb. 25th. The heat was excessive, but the audience, although small in numbers, seemed to be well pleased. 31st we have Salsbury's Troubadours. They will undoubtedly have a full house.

Rhode Island.

PROVIDENCE.

Opera House: Opens 31st, after a week closed, with the return of Daly's Arabian Night, with nearly the same cast as when so acceptably performed here before. They will remain three nights, giving a matinee on Wednesday, June 3, 4 and 5. Salsbury's Troubadours in their delightful play, *The Brook*. This co. were here last year and left a most favorable impression that will secure them a hearty welcome on their return. All the Rage party comes next week. This will be their second visit this season; the first was sufficiently successful to warrant a return.

Theatre Comique: Did a good business last week in spite of the fearfully hot weather that made ordinary indoor amusements almost intolerable. New for this week: Sheppard's Colored Juvenile Singers, Minnie Farrell, Lizzie Daly, Alfred Liston, and Charles E. Worley.

Sans Souci Garden: Opens 31st inst. with the opera of *The Contrabandista*. Charles Hood, basso, has been taken ill, and in his place G. B. Snyder, late of D'Oyly Carte's Pirates of Penzance Co., has been engaged.

weather tended to lessen the attendance, but those who were present enjoyed themselves wonderfully. The songs, gags and general business were all new and fresh, and Hughay Doughtery's remarks on Oratory was a button buster and brought down the house. The finale of the first part, The Skidmore Guards, showed a perfection of drill rarely seen in a traveling co., and they were repeatedly recalled. Hyde and Behman's Comedy co., to light business, 26th and 27th. The troupe has plenty of good talent, and includes such artists as Billy Barry, Hugh Fay, Niles and Evans, Clara Moore and Katie O'Neill; but will not answer for them to eat their work and expect to be sustained by the amusement-going people in the country. Probably the heated term had something to do with it; but the general expression was that the co. did not come up to the standard. With one or two exceptions the entertainment was weak. Kate Claxton and co. appeared in Two Orphans 28th and 29th, and fair audiences were present and apparently enjoyed the performance. So much has been said of Miss Claxton in this character of Louise that any remarks at this time would be but repetition. Mr. Stevenson as the Chevalier and Pierre had an opportunity to display his versatility. Mr. Arnott as Jacques was excellent, as was Mrs. Brutone's amiable character of Mine Frockard. This house will be closed during the present week, with the exception of June 5, when Tony Pastor's troupe comes.

ELMIRA.

Misses Thrusby and Roderick and Messrs. Whitney and Branson appeared, 25th, in Rossini's Stabat Mater, to a crowded house. Forepaugh's Circus gave two performances 26th, to good business.

Items: Mrs. E. Davenport is at her home in Canton, Pa., a few miles south of this city.—The season of 1879-80 opened here August 4, with Barlow, Wilson, Primrose and West's Minstrels, and closed, May 15, with Lilliputian Opera co. During the season we have had sixty-one entertainments. Mary Anderson drew the largest house of the season, \$1,050. A number of strong attractions are booked for the season of 1880-81, among whom are Anderson and Modjeska.

BATAVIA.

Opera House: Emil Seitter Concert troupe, June 3. A young man representing himself as manager of the Boston Carnival Punch and Judy show, visited the schools and managed to dispose of a number of tickets at 15 cents each, by representing to the scholars that the entertainment would take place 22d. He then pocketed the money and departed for parts unknown without giving the above advertised entertainment.

BINGHAMTON.

Nothing doing or booked in theatrical matters. Forepaugh's circus performed to packed houses, and he took away with him from \$1,500 to \$2,000 clear.

HORNELLSVILLE.

Shattuck Opera House: Season closed 14th with Harry Osborne's co. Dr. Shattuck contemplates making extensive improvements on the house. Nothing booked.

OSWEGO.

Nothing in the theatrical line the past week. The season closes here with the appearance of G. C. Boniface next week. He will probably appear in Queen's Evidence.

PENNSYLVANIA.

Walnut: George Holland this week in the new comedy Our Gentlemen Friends. The piece contains many excellent points, but, taken altogether, could be vastly improved. Mr. Holland, as Mr. Moonbeam, was well received, and was never seen to better advantage. His support is excellent, being a selection from the various combs, and theatres of the country. Mrs. Farres was very amusing and entertaining as Mrs. McKopper. The opening performance was witnessed by a large audience.—5th, San Francisco Minstrels, 14th, The C. L. Graves comb.

Park: The famous boy-actor, U. S. Wood, who possesses intelligence, and fine appearance, commenced a week's engagement 31st, before a full house, in The Telegraph Messenger Boy. He has made great improvement since his last appearance in this city, and will no doubt draw good houses during the week. At the end of his engagement the house closes for the season.

Arche: The Richmond and Van Boyle Co. have returned to fill a week's engagement, and were received by a fair and appreciative audience, in Our Candidate, 5th, Mrs. John Drew has a benefit, after which the house closes its doors for the season.

Wood's: The present week Sea of Ice is given in the evening, and the Flower Girl of Paris every afternoon.

New National: Sprague's Original Georgia Minstrels, commencing a week's engagement Tuesday night. Monday night the treasurer, Doctor Stewart, was the recipient of a big benefit.

Miller's: Fields and Leslie, Frank Lewis, Bryant and Sharp, Nellie Waters, Fannie Bernard and Maud Leigh.

Atheneum: Keating and Sands, Ennisc and Laura Moore, Reno Steadman and Tommy Granger. Closed: Chestnut, South and North Broad, and Grand Central.

Items: I was mistaken last week in saying Robson and Crane would play at the Grand in August. Collier's, "Banker's Daughter" comic opens season, while Maggie Mitchell follows during Fair week. It is doubtful whether Messrs. Robson and Crane ever engage with Col. Bill again.—Still another! Mabel Santley will run a burlesque comb, herself next season.—Pat Rooney's comb, comes to Comstock 8th, and Tony Pastor will close season about 16th, while there is a probability of Tony Denier looming up some where between.—Comstock's Circuit looks well in print, and Frank assures us the house here will be entirely remodeled, frescoed, etc., during the summer.

PITTSBURG.

Opera House: The benefit tendered Harry Ellsler, the treasurer, on the 26th, was finally patronized. The gentleman himself appeared in a farce, the occasion being the advent of his second appearance (in a professional way) before the footlights. While I admit the fact that Mr. Ellsler might, with assurance, dispute Mr. Benjamin, I fear his acting will hardly ever trouble a booth or a Barrett. Mr. Ellsler's peculiar talents are not of the histrionic order, and he should be shy of placing himself in a position to be harshly criticized, when by confining himself strictly to the field in which he excels, he might deny the efforts of the quill-drivers. Frank Mayo, in David Crockett, supported by Laura Don, filled in the remaining four nights of the week, to fair business.

Library Hall: The Grand Club, in Chimes of Normandy, played to fair business 25th. Macaulay's: Col. Nunez's play, Saints and Sinners, was produced this week to very light business. As the play was thoroughly reviewed by your Columbus correspondent, it is only necessary to say that it made a failure here also; which was partially due to the way it was billed and the adverse criticism of our local papers. On Friday evening Col. Nunez, the author, was tendered a benefit by a large number of our prominent citizens, on which occasion the largest house of the week was in attendance, owing solely to the fact that the Colonel is a resident of this city, and highly appreciated by a large number of our people. The co. will disband here after the performance to night (29th), and proceed to New York.

Metropolitan: Bald-headed moonshiners, who have been attending the races, and the

John Irwin's benefit 27th, was well attended. Mr. Irwin's violin solos were well received, and he was honored with frequent calls.

Items: Amusement items are few and far between in this city at the present time. Everybody seems to be resting. Speculation has of course been indulged in, but as yet nothing has assumed the proportions of definite action. It is understood that Library Hall will be represented in New York, which fact will probably assure regular weekly attractions at this place. Much trouble was experienced last season in not having regular contracts signed, as parties not so bound very frequently cancelled, thus causing not only loss of money, but much annoyance. William M. Riddle, manager of Library Hall, has returned from Europe.

LANCASTER.

22d, Janauschek, supported by Harry Meredith and a good co., played Macbeth to fair business. It is unnecessary to speak of Janauschek. Meredith was applauded almost continuously for his fine Macbeth. The support, especially R. L. Dillon as Macduff, played very well. Dady's co. of artists played Two Orphans 25th, to fair business. Pearl Eyttinge in her rendition of the character of Louise did admirably. Helen Blythe did some splendid acting as Henriette. Emily Delmar made a very sweet and gentle Sister Genevieve.

WILLIAMSPORT.

Academy: 21st and 22d, under management J. D. Mishler, McGibney Family, to poor business, owing to the extreme heat. They were highly appreciated.

Items: 25th, Forepaugh Circus and menagerie, afternoon and evening, to immense audiences. There is a fair lot of animals in the menagerie, and the circus department is good throughout.—At Academy 26th and 27th, Daly's Union Square Theatre co. in Two Orphans to fair business. Those present enjoyed the play thoroughly. Nothing booked for next week.

TRENTON.

Taylor Opera House: Carncross' Minstrels 29th, were greeted by a very large audience, which they succeeded in keeping in a continuous roar of laughter from the beginning to the end of the performance.

EASTON.

Opera House: There has been nothing here during the past week. The only thing booked is the concert of the New Orleans University Singers on the 1st.

VIRGINIA.

DANVILLE.

Opera House: The unknown co. which I spoke of last week, as predicted, had a very slim house—\$10. The managers skedaddled, leaving the co. to shift for themselves, which they did by straggling for their respective homes, with the exception of the "lead" who is here waiting for something to turn up. Perhaps the Actors' Fund. The associated artists in Two Orphans—Pearl Eyttinge and Helen Blythe in the title roles—gave the best of satisfaction to a pretty good house considering the season.

LYNCHBURG.

Opera House: Agnes Herndon appeared 25th in Lady Chaloner, and 26th in Saved. Miss Herndon, as also her leading support, Charles Abbott and Josephine Daret, acquitted themselves handsomely. Business would have been better if the thermometer and local politics had not registered 100 in the shade. Nothing booked. The Amateurs have the boards.

RICHMOND.

Mozart Hall: Pinafore was presented 24th, for four nights, to fair business. The cast was a strong one, comprising Mrs. Caroline Richings-Bernard, Eva Mills, Auntie Schaefer, Pierre Bernard, Joseph S. Greenfield, E. W. Hoff and L. W. Pizzini.—The regular weekly musicale was a brilliant affair, and drew weekly of the largest audiences that ever assembled in the hall.

GEORGIA.

ATLANTA.

Nothing in the dramatic line this week, and nothing booked for some time to come.

COLUMBUS.

A traveling co. styling themselves the Great London Ghost Show, has been on exhibition in Webster's new building for the past two weeks, doing a liberal business. Their entertainment is varied and quite interesting, and very pleasing to the little folks.

TENNESSEE.

NASHVILLE.

The season here I may say is over. We have had nothing this week but the Frog Opera, at Masonic Theatre, by amateurs, which by the way was well attended. The past season has been an unusually brilliant one, and great credit is due Manager Johnston for his efforts in presenting first-class attractions. This theatre has held within its walls several "standing-room-only" audiences, and the attendance throughout has been large. I see no reason why the profits of the lessees have not been lucrative. The Masonic next season is included in the Brooks and Hickey Southern circuit. Thus far no one has put in a bid for the lease of the Grand Opera House, which for the past two years has had such an unusual streak of bad fortune. Let us hope some enterprising Eastern manager will come to the rescue and pull it out of the mire.

The Olympia, though advertised to close 22d, continued three nights this week, closing Wednesday. John W. Edwards will manage next season, after thoroughly remodeling it. The Mart Brothers left for Louisville 27th. Richardson and Young and Tony Pastor will close season about 16th, while there is a probability of Tony Denier looming up some where between.—Comstock's Circuit looks well in print, and Frank assures us the house here will be entirely remodeled, frescoed, etc., during the summer.

KENTUCKY.

LOUISVILLE.

Macaulay's: Col. Nunez's play, Saints and Sinners, was produced this week to very light business. As the play was thoroughly reviewed by your Columbus correspondent, it is only necessary to say that it made a failure here also; which was partially due to the way it was billed and the adverse criticism of our local papers. On Friday evening Col. Nunez, the author, was tendered a benefit by a large number of our prominent citizens, on which occasion the largest house of the week was in attendance, owing solely to the fact that the Colonel is a resident of this city, and highly appreciated by a large number of our people. Frank Mayo, in David Crockett, supported by Laura Don, filled in the remaining four nights of the week, to fair business.

DAYTON.

Music Hall: Mitchell's Pleasure Party 25th, in Our Goblins, to good houses. This party gave first-class satisfaction, and should

rustics who are attending our medical colleges, preparatory to entering the M. D. profession, have been the chief mourners at this sinful resort during the past week. The show given was fair, and the attendance unusually large. The manager informs us that he will close the house in three weeks for the purpose of reconstruction. If this proves true, it will be a godsend to a great many of our aged citizens. The co. included: William Mauritius, Stanford and Russell, the Ordneys, Tillye Graham, Mille, Marcia and Ada Alb, the female wrestlers, were the drawing cards of the week, as their specialty is a novelty here. The balance of the bill is not worth mentioning, excepting John Morrissey's excellent singing in the first part, which was highly appreciated. Opening 31st, Baughman and Butler, Leslie and Mack, Alice Sheppard, Elsie De Rock, Tom De Rock and Eddie Edwards.

Items: The critics on our local papers severely criticised Colonel Nunez's new play, Saints and Sinners, after the first performance, and on Friday morning the editors came out in half-column editorials criticising favorably; which goes to show that there was some outside influence brought to bear on the susceptibilities of the chiefs.—The original and only genuine Collins Bros., Lew and Frank, who have been twenty years in the business, and have a great reputation, desire managers to take notice that they have no connection with a couple of "Gimp Bros." who have assumed their name and are now playing in Boston.—Susie Summerfield, one of Whallen's high-kickers, met with an accident that came near proving fatal, at her hotel, this week, by having her clothing burnt entirely from her person while carelessly puffing a "Lone Fisherman" cigarette. We hope this will serve as a warning to female smokers.—The two female wrestlers, Mille, Marcia and Ada Alb, who were advertised in last week's Mirror as drunken leavers, by John W. Edwards of Nashville, desire me to state in justice to themselves that they did not break their contract with Mr. Edwards, but on the contrary that he broke his contract with them. They further say that they will, as soon as they finish their engagement, commence a suit against Edwards for malicious libel.—Phil Simmonds, who is now in this city, has received the appointment of traveling agent for Brooks, Dickson, Hickey & Co.'s (with more to hear of) circuit.—Manager Snelbaker of the Vine street Opera House, and Al Thayer, critic of the Cincinnati Enquirer, were in the city this week.—Manager Borden of the Knickerbocker will open his usual Sunday show at Woodland Garden, p.m. 2nd, which has been closed during the past few weeks on account of the obnoxious Sunday laws.—Manager Whallen and wife will spend the summer in New York and eastern water-ing-places, and at the same time combine business with pleasure in looking up new attractions for next season.—The dramatic circles of this city were shaken to their very bottom to-day (29th) by the discharge of Mr. Marc Klaw, critic on the Commercial, and Mr. Walter Kennedy, critic on the Courier-Journal. Report says they were bounced for criticising Saints and Sinners unfavorably, but this report is entirely without foundation, although it might have had some thing to do with it; at any rate, their discharge has been expected for some time. This breaks up the monopoly so long carried on by "Freshey" Chase of the Dramatic Nuisance, and these two bounced critics of the aforesaid papers. Combinations visiting this city in the future will now receive fair treatment, and not be bulldozed.

LEXINGTON.

Opera House: The extremely warm weather has succeeded in keeping the house closed for the past week. To night, 29th, however, that excellent co., the Payson English Opera troupe, make their second appearance this season, in a double bill, Faust and Vertigo, the occasion being Manager Marsh's benefit. He is a clever gentleman, popular with the profession, and should have a rousing house, as he has spared neither expense nor pains in catering to our tastes with first-class attractions, during the past season.

MOZART HALL.

Mobileon Hall: Katie Greenleaf, a former pupil and favorite of James E. Murdoch, gave an evening of reading 27th; an extremely large, fashionable and critical audience greeted her. She is not unlike Mrs. Scott-Siddons in voice and manner, and we predict that ere long Kentucky, through her, will present the stage with a second Mary Anderson.

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CANTON.

Rentz-Santley Novelty co. 27th, played to good business. Coming: Marie Wolf German co. 3d, three nights.

they return will be warmly welcomed. Haverty's Widow Bedott co. 26th, to a fair house; the co. is excellent. Nothing booked for this and the following week.

Gebhart's Opera House: Barlow, Wilson, Primrose and West's Minstrels, to a large house. They gave a good show. This is the first time this Hall has been opened since the 1st of February.

Academy of Music: This house proving too small to accommodate the crowds in the city this week, the proprietors started another show around the corner.

Items: Frank Comstock, manager of Comstock's Opera House, Columbus, was in the city 26th, and the Columbus Barracks Band gave him a serenade at Music Hall that evening.—Harry Rich of the Widow Bedott co., formerly in Eyttinge's stock co., at Music Hall.—More Mirrors is the every week; always to be had at Lee Wolf & Bro., news dealers.

COLUMBUS.

Comstock's and Mabel Santley's novelty co. had a good-sized male audience 24, and presented their new burlesque entitled Penn's Aunt among the Pirates, which is more a burlesque on Messrs. Gilbert and Sullivan than on the Pirates. The authors of Pinafore are represented in the piece, and much fun is occasioned by their many disagreements and quarrels while organizing a company to sing their new opera. The co. is strengthened by several new people, and a very pleasing entertainment is the result.

EVANSVILLE.

Pinafore 28th. This will close the season.

Opera House: D'Oyly Carte's Pirates at this house. The Opera House will be remodeled in July.

Evans Hall: Anna Dickinson will read her play Aurelium 4th, which will close the lecture course.

Albecker's Apollo Theatre: Our Boarding House, with W. T. Melville as the star, in his characterization of Col. M. T. Elevator,

has drawn large houses the past week. Melville has made a hit, and will remain for the season. Andy McKee and J. F. Byrnes opened 24th, in song-and-dance, and will remain the coming week. The McAvoy's will close 29th, also Emma LaMance, to Indianapolis. New Arrivals 31st: George W. Thompson who will appear in his drama of Yaupt; Julia Walcott, vocalist; Grace Garland, song-and-dance. The openings for June 7, will be J. C. Murphy, in negro business; Dolly Foster, vocalist, and Manning and Drew, in Irish specialties; George W. Thompson and McKee and Byrnes will close 6th. Nick Morton, the manager is running tip-top show, and giving complete satisfaction.

PERU.

Concord Theatre: Closed season, John Dillon and co. being the last attraction. During the summer the house will be entirely renovated and supplied with new scenery. Will open Sept 1, Messrs. Andres & Clark continuing as managers. The following have appeared the past season: New York Pinafore co., Rial and Draper's Uncle Tom, Agnes Wallace-Villa co., return visit, John T. Hinds and co., Anthony & Ellis' Uncle Tom, John Denier's Humpty Dumpty, Berger Family, Minnie Wallace and co., Ben Cottontail and co., May Fiske's Blondes, Mrs. Rentz's Minstrels, C. L. Davis, Wallack's Four-Star comb., Helen Potter's Pleiades, Mrs. Scott-Siddons, Callender's Georgia Minstrels, Robert Ingersoll in lecture, Donovan's Tennesseeans, Dillon-Blaisdell co.

TERRE HAUTE.

Opera House: W. C. Mitchell's Pleasure Party in Our Goblins 2d, to only a fair but a well pleased audience. The Pat Rooney comb. to fair house. Billy Carter was very good and gave general satisfaction, also Jeppe and Fanne Delano and Georgie Kane. Pat Rooney himself appeared in his great Irish specialties. The troupe will play one week's engagement at Cincinnati, commencing 31st. D'Oyly Carte's Opera co

THE NEW YORK MIRROR.

NEW YORK MIRRORFOUNDED IN 1822 BY GEORGE P. MORRIS AND
N. P. WILLIS.THE ACCREDITED ORGAN OF THE THEATRICAL
MANAGERS AND THE ONLY EXCLUSIVELY
DRAMATIC NEWSPAPER IN AMERICA.

Issued Weekly at 12 Union Square, N. Y.

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G. W. HAMERSLY, Publisher.

NEW YORK, JUNE 5, 1880.

Union Square Theatre.

Proprietor and Manager... A. M. PALMER.
Engagement for limited period of
MAHIN'S COMIC OPERA COMPANY.
MAHIN'S COMIC OPERA COMPANY.
MAHIN'S COMIC OPERA COMPANY.
MAHIN'S COMIC OPERA COMPANY.THIRD WEEK of the production in English
of Franz Von Suppe's latest Euro-
pean Operatic Sensation.

BOCCACCIO.

BOCCACCIO.

BOCCACCIO.

BOCCACCIO.

BOCCACCIO.

with the following distribution of characters:

GIOVANNI BOCCACCIO, a Poet.

Miss JEANNE WINSTON.

Flametto, in love with him... Alice Hosmer

Pietro, Prince of Palermo... W. A. Morgan

Scalia, a Barber... Vincent Hogan

Beatrice, his Daughter... Hattie Richardson

Lambertinechio, Grocer... A. H. Bell

Peronella, his Maiden Sister... Fannie Prestige

Lotteringhi, a Cooper... Fred Dixon

Isabella, his Wife... Marie Soverville

The Unknown... W. H. Doherty

Leontetto, Friend to Boccaccio... Berlin Fox

Tono... Annie Winner

Chicco... Clara Douglas

Guido... Mary Winner

Rinieri... Anna Chilaway

Cischi... Bessie Jackson

Federico... Henrietta May

Glorio... May Clark

Major Domo to the Duke... Mills Hall

Donna Sanchoire... Miss Vance

Eliza... Miss Williams

Darietta... Grace Clark

Monna Nona Pulci... Mrs. Mills Hall

August... Miss Prestige

Elena... Mrs. Conroy

Angela... Mr. H. Dixon

Boy Peddler... Mr. H. Depew

Alberto... Mr. Bernard

Germino... Mr. Barnes

Gindotto... Mr. Herwig

Ricciardo... Mr. Swicard

Feodora... W. A. Hudson

Nostogio... Fresco, Lotteringhi's Apprentice... H. Dale

Cheoco, Lotteringhi's Beggar... F. Condit

Giacometto... Mr. Stein

Tita Nana... H. Condit

Anscimo... J. Fischer

Pilla... May Booth

Ortina... Miss Beringer

Violanta... Miss Buck

People, Monks, Nuns, Soldiers, Children, &c.

Act 1—Church of Santa Maria Novella and

Square in Florence, Gila Day. Act 2—View of

of Florence from the Castina Valley—House of

Lambertinechio and Lotteringhi. Act 3—Gar-
dens and Palace of the Duke of Tuscany.

The Costumes for the opera were designed

from the well-known painting of "Dante in

Exile" and other historical works. The aug-
mented Orchestra has been expressly selected

by Mr. H. Tissington, Musical Director of the

theatre.

BOCCACCIO.

Niblo's Garden Theatre.

J. H. HAVERLY... Proprietor and Manager.

E. G. GILMORE... Associate Manager.

CHARS. A. HASLAM... Business Manager.

MONDAY, MAY 31.

EVERY EVENING THIS WEEK AND WED-
NESDAY AND SATURDAY MATINEES.RICE'S CELEBRATED EVANGELINE COM-
BINATION.

In the Great American Extravaganza,

EVANGELINE

and the

LONE FISHERMAN.

SELECT CHORUS OF THIRTY-FIVE YOUNG,

FRESH VOICES,

and a

POWERFUL CAST OF CHARACTERS.

MONDAY, JUNE 14TH,

ANNIE WARD TIFFANY,

in the

CHILD-STEALER.

Wallack's Theatre.

LESTER WALLACK... Prop'r and Manager.

BRILLIANT TERMINATION

of one of the

MOST SUCCESSFUL SEASONS

in the history of this theatre.

LAST NIGHTS AND LAST MATINEE

will be devoted to repetitions of the most

BRILLIANT COMEDY PRODUCTIONS,

by

MR. LESTER WALLACK.

Thursday Evening—LONDON ASSURANCE.

Friday Evening—MY AWFUL DAD.

Saturday Matinee—OLD HEADS AND YOUNG

HEARTS

SATURDAY—LAST NIGHT OF THE SEASON,

SHE STOOPS TO CONQUER.

Madison Square Theatre.

24TH STREET, ADJOINING FIFTH AVE. HOTEL.

STEELE MACKAYE... Manager.

DANIEL FROHMAN... Business Manager.

FIFTH MONTH

OF

HAZEL KIRKE.

A PERMANENT SUCCESS.

Aberle's New Theatre.

5th Street, bet. Broadway and Fourth Ave.

GEORG B. RADCLIFFE,

CHARLES L. BROWN,

W. M. PAUL,

and a great cast in the thrilling drama

LIFE FOR LIFE.

MATINEE TUESDAY, THURSDAY AND

SATURDAY.

Haverly's 14th Street Theatre.
Corner 14th Street and Sixth Avenue.
J. H. HAVERLY... Proprietor and Manager.
THURSDAY EVENING, JUNE 3,
LIMITED ENGAGEMENT
and First Appearance at this Theatre
of the
BRILLIANT COMEDY ORGANIZATION
known as
THE JOLLY MARINERS,
in their own Specialty Comedietta,
TRIFLES.
In which
MISS ANNE E. HOTT,
supported by an
EXCELLENT COMPANY,
will make her first appearance
IN NEW YORK IN TWO YEARS.
SATURDAY, JUNE 5,
FIRST JOLLY MARINERS MATINEE.

Novelty Theatre.

5th and South 14th Sts., Brooklyn, E. D.

LAST WEEK OF SEASON.

HARRIGAN & HART'S COMBINATION.

HARRIGAN &amp

THE NEW YORK MIRROR.

THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

Closed during week, and will not open until 81st, and June 1, when Colliers' Celebrated Case will play before large audiences.

Smith's: New arrivals this week; Lester and Williams, song-and-dance artists; Cassidy and West, in Dutch specialties, and Allie Ryan and Minnie Wesner, in skipping rope dances. The performance on the whole is a very good one, and succeeds in drawing good crowds nightly;

Item: Sells Bros. "Greatest on Earth" did a large business here 25th.

KALAMAZOO.

No hall show the past week. Sells Bros.' Circus came 25th; fair business in the afternoon; big house in the evening. Nothing looked for some time. Forepaugh Circus first part of July.

Minneapolis.

Opera House: Collier's Union Square Theatre co. returned to fill an engagement of two nights and matinee, 21st, 22d, presenting at each performance A Celebrated Case. Although the co. is an excellent one, the play handsomely costumed and well mounted, yet, owing to the unsettled state of the weather, and being late in the season, the houses were only fair. Mr. Collier, by his fine portrayal of the character of Jean Renaud, and the very creditable support rendered by the co., gave great satisfaction and paved the way to a hearty reception should they again visit St. Paul. 24th, Anna Dickinson made her bow before a select and cultured audience in the recital of her new play, Aurelian. Miss Dickinson made a very favorable impression, evincing great force and dramatic power in several of the scenes, eliciting much applause. There was a general expression of satisfaction, and if Miss Dickinson would play the character of Zenobia, the heroine of the play, she would meet with a hearty reception from a St. Paul audience. 25th, the Great Western Band, numbering some thirty-six members, assisted by several noted musicians and vocalists of the city, under the auspices of the Knights Templar of Damascus Commandery, gave a very fine concert to a large and fashionable audience. The concert given this evening (27th) by the Mendelssohn Quintet Club of Boston proved a rich treat, and called forth a fine audience, composed of the elite of our music-loving people. There was some change made in the programme advertised; Bertie Davidson sang in place of Abbie Carrington. Miss Bertie is a daughter of Manager John X. Davidson of the Opera House, a young lady of great promise as a vocalist, possessing a remarkably clear and sweet voice. She sang with considerable spirit, receiving a well deserved encore. Booked: Lawrence Barrett in Richelieu and Yorick's Love, June 2, 3. Tony Denier's Humpty Dumpty troupe occupy the house 28th, 29th. Are finely billed.

Circuses: 26th, W. C. Coup's monster shows attracted immense crowds, filling the mammoth tents at each performance. The programme was carried out to the letter. Mr. Coup, who is known to be a manager of his word, and gives his personal attention to the performances, fully deserves the hearty endorsement he receives from the public for the very creditable manner in which the performances are conducted, eschewing all vulgarity and any objectionable features, leaving no room for the most fastidious to find fault. It is a good show and business splendid. Your correspondent is under obligation for courtesies extended by Mr. Coup's gentlemanly agent, F. J. Pilling, who was formerly with Annie Pixley and Miss Flossie, for two years, and later with the Goblins.—Sells Bros.' Big Show is handsomely billed through the city. The well-known reputation of these gentlemen in the amusement line throughout the West, will draw immense crowds to the city to witness the performance to be given here June 7.

WISCONSIN.

MADISON.

Opera House: Collier's Celebrated Case co. 26th, to only fair business, owing, no doubt, to the other attractions of the evening. The play was well presented, and the general verdict was one of satisfaction. The co. is a strong one, and should it visit us again, will be welcomed by a full house.

We think it would add considerably to the cash receipts of the management did they strike the words Galley Slave from their posters and advertisements, as the play is mistaken by some for Campbell's Galley Slave. We know such was the fact in this city. The Rival Cantineros opened 27th, to moderate business. They play again tonight (28th). This is a new military opera, containing much that is agreeable and clever in a literary, musical, and dramatic sense. The co. is a good one, having forty trained voices in the chorus. It is a delightful entertainment, and deserves success.

Circus: Coup's Circus came 22d, and gave a fine show. W. C. Coup, the proprietor, is a social, whole-souled gentleman, and we are pleased to chronicle his success. Harry Everett, press agent, is one whom it does us good to meet.

MILWAUKEE.

Academy of Music: One of the Summer "snap" cos., organized in Chicago by Mr. and Mrs. Kirkland, deluded a few people into witnessing The Rival Cantineros. It was very poorly rendered by a co. that was entirely unequal to the task. They go hence to St. Paul. 27th, 28th and 29th, we had the extreme pleasure of seeing Collier's Union Square co. in A Celebrated Case. They did a light business, not what they deserve, as it is a first-class co. of artists. The extreme warmth can be said to answer for their meager reception. Edmund K. Collier is a splendid actor—his delivery almost perfect—and as Renaud was fine, Carrie Wyatt and William Scallan were noticeable for their clever acting. No daws, everything moved smoothly. They play at Hooley's, Chicago, June 7, one week. Haverly's Mastodon Minstrels will not play at the Rink Gardens June 7, as I mentioned last week. Mme. Rentz's Minstrels, June 7, for one week. Haverly's Juvenile Opera co., three nights. May 31, June 1, 2, Pinetree.

RACINE.

Opera House: Haverly's Juvenile Opera co. 29th. This is the second visit that these little favorites have paid us since the Fall. They were greeted with a fair audience which they succeeded in delighting.

Items: Florence Herbert is billed for the entire week commencing 31st, in a different play each night. The price of admission is the lowest ever charged here (25c. and 35c.). She is under the management of John Whitely, an old Racine boy.—McFarland and Russo, managers of the Opera House, wish it stated that Mr. Marsh of Milwaukee

did not bring Robson and Crane here, May 15, as they claim that credit for themselves.

BELOIT.

Goodwin Opera House: 19th, Anna Dickinson made her second appearance before our people, and delivered her lecture, "Joan of Arc," to fair house. 24th, Haverly's Juvenile Opera co. delighted a much smaller audience than should have greeted them, but then it was the fourth representation of Pinafore this season. Little Jennie Dunn's (Josephine's) voice was much marvelled at, and greatly admired. Haverly's Church Choir Pinafore co. have just telegraphed for dates. Sullivan's Irish Comedy co. billed for 28th and 29th.

CADIZ.

Duprez & Benedict's Minstrels billed for June 12.

KAISERS.

New Opera House: Haverly's C. C. C. co. 27th, in Trial by Jury and Pinafore, to big business. Coming: June 15, Widow Bedott; 16th, Pirates of Penzance.

EMPIRE.

Haverly's Chicago Church Choir gave a splendid performance of Pinafore, 24th, to a fair house. It was one of the best entertainments we've had in Emporia for a long time. The co. is one of the best on the road in this opera. Nothing booked ahead.

NEBRASKA.

Lawrence Barrett, supported by a fair co., played to a full house 22d. His presentation of Richelieu is what it has been since first put upon the boards. Nothing new can be said of him or his acting; his appearance here was an entire and pleasant success; a cultivated audience always greets acknowledged talent, and such stars as Barrett are never met by empty chairs. Tonight (28th), seats all sold for the C. L. Davis comb., June 2, 3, 4, and 5. Charlie Collins, as Dutch comedian and general fun provoker, assisted by home talent, will play Reward. Neil Burgess, as Widow Bedott, June 11. Von Boyle Opera co., June 16.

MISSOURI.

ST. JOSEPH. Toole's Opera House: Nothing this week except C. L. Davis 26th, to poor business. The members of the co. (except the star) seemed to lack the interest they should feel, and went through quite automatically. 31st, we will have Haverly's Opera co. in Pinafore and Trial by Jury; June 14, Widow Bedott; 18th and 19th, Pirates of Penzance. I see Julius Crone, the present manager of Tootie's, but who retires June 1, is to organize a Lyceum Bureau, so to speak, and still maintain his old relations with the profession. His circuit will be St. Joseph for the hub, the tire covering a radius of a hundred and fifty miles in Kansas, Nebraska, Iowa and Missouri.

Apollo Garden (Summer varieties): Opened last week under Geo. Fredericks' management.

TEXAS.

GALVESTON. Henry Greenwall, manager of the Tremont Opera House, leaves 27th for New York by way of Chicago. He has completed the Texas Circuit.

COLORADO.

DENVER.

Forrester's Opera House: Closed this week, 30th, Prof. J. McAllister, wizard, opens for one week with a varied entertainment, together with a distribution of one hundred presents every night. We predict the Opera House will certainly be well filled, as the distribution of gifts always captures Denver. Barlow Wilson, Primrose and West's Minstrels will be here during next month. We can always insure these boys—tremendous houses, as we consider them the most genial as well as the funniest men on the road. Du Prez & Benedict also promised for the near future. This organization is new to Denver, but will undoubtedly receive a hearty welcome.

Palace Theatre: Sadie Meiville opened 24th in song-and-dance—no departures. This week's programme is one of the best ever put on in this city. The most prominent features are Fay and Thompson in comic songs and dances; Donnelly and Drew, grotesque Irish performers; Baby McDonald, in her serio-comic songs; Frankie Raymond, in her imitations, and Harry Montague's new afterpiece, the Bashful Venus, Carrie Duncan and Montague in the leading parts. Montague also appears in his budget of songs. This is the eighth month of their unparalleled success, and it seems to be still unabated. The theatre has just been repainted and rearranged, and is surely as cosy a little place of amusement as can be found in the country.

Academy of Music: Lydia Rosa is the new face this week, but not to Denver, as she is an old-time favorite. Haliday Bros., song-and-dance, new from San Francisco, open 30th. Departures: Barney Fagan and Lizzie Mulany, with Costello's Circus; Nica Hughes, Heffernan, and Flynn, Maggie Foster, also with the circus. The features of this week are The Trip of the Namey Lee, Marie Zool, song-and-dance, and Mulligan and Morris in their songs and dances. Business good, and prosperity seems to smile on the house.

Items: I notice the genial faces of Ed and Jack Perry on the streets.—Mr. P. L. Wheeler, the Denver correspondent of THE MIRROR, severed his connection on the 24th with Managers Love, Thail & Pierce, and took the road with Alf Bennett's party as business manager. P. L. W. has the best wishes of his Denver friends.—Russell Ingraham, a very popular orchestra leader, died very suddenly 21st, of an overdose of chloral. He was buried by the profession, the following well-known gentlemen acting as pall-bearers: Barney Fagan, Jimmie McDonald, Charles Thompson, James Drew, of Donnelly and Drew, and James Thompson, of Fay and Thompson. The procession was headed by Prof. Keckendorff's band. There was a large attendance.

CALIFORNIA.

SAN FRANCISCO. Bush Street: The Pirates of Penzance has been drawing immensely. Boegecio is to follow about June 7. It is being thoroughly rehearsed. Fraulein Mundt Multibach, J. W. Jennings and Sanford Bennett will strengthen the cast, weakened by the loss of Messrs. Turner and Peakes and Miss Montague.

Baldwin: Business has been very bad. French Flats has had no better results than

the Bandmann engagement. Rachel Sanger will make her first appearance in "Frisco 24th in Gilbert's Sweethearts and The Wedding March, assuming the roles of Jenny Northcott and the Marchioness of Market-harborough. She will be supported by James O'Neil and the stock co. Dr. C. B. Bishop will furnish his conception of Falstaff on the occasion of his benefit, 31st, and also appear in the farce of Young America. Miss Jeffreys Lewis, who is anxious to his Eastward on a starring tour, will bid adieu to her many friends at a farewell benefit June 4, and the evening following the ambitious little Louise Beaudet, proud of the success she lately achieved as Lady Macbeth, will attempt Pauline in The Lady of Lyons. Miss Neilson will make her appearance 5th, and the management have decided to double the prices during her three weeks' engagement.

Irons: Business has been only fair during the week at the variety theatres, which announce no new arrivals or recent departures.

At the Bella Union: 21st, the benefit to Samuel Tetlow was a pecuniary success.—Charles Funkenstein, the late manager of the Melville English Opera co., is in negotiations with the Spanish Opera co., now singing in Guatemala, with a view to a season in this city.—Manager Maguire will visit the East early in June on business. He will endeavor to capture Barry Sullivan ere he returns.—La Perle des Indes will be presented at the Tivoli 24th.—Miss Kate Chester will debut at Baldwin's June 3. She will appear as Fanchon and Nan the Good-for-nothing.—Dylan of the Adelphi has been offered a six months' engagement in the English Opera co. at the Bush Street Theatre.—Managers Locke and Maguire have tendered a benefit to Barton Hill, which will include two performances—a matinee at the California Theatre and an evening performance at Baldwin's, June 2, Katie Mayhew will send a co. to Tricson, A. T.—"A Slave's Devotion," in which George C. Thompson will be the stellar attraction, will be presented at the Bella Union May 24, and Miss Hilda Thompson will make her first appearance June 7.—Gus Leonard made his first appearance at the Adelphi 17th. The Naughty Turks, or Beauty Undressed, will be the attraction for week commencing 24th.—Esther Williams, a very pleasing and talented California soubrette, goes East next week.—Al Hayman, the Australian manager, is in this city in search of novelties for the antipodes.—Prof. Pepper the ghost man is expected per next Australian steamer.—Bob Scott, Patti Rosa, Boothby and Koraback have been doing a large business in Arizona, where they have the field to themselves.—Oscar Weil led the orchestra during the Pirates performance at the Bush Street Theatre 20th, owing to the sudden illness of Mr. Hinrichs.—The Vampires leave for Denver 26th.—J. W. Jennings will sever his connection with the Baldwin co., June 1, having accepted a three months' engagement at the Bush Street Theatre. He will make his first appearance in the comic opera Boegecio.—Manager Locke will play The Pirates of Penzance eastward as far as St. Louis.—Adeline Stanhope has been engaged as leading lady at Baldwin's for one year from June 1.—Eleanor Carey is enjoying a much-needed rest at Saucelito.—Henry Peakes has been engaged for next season by Strakosch and Hess, and C. H. Turner and Annie Montague have been secured by the Abbott Opera co.—Signor Roza, contortionist, appears at Woodward's Gardens 23d.—Harry Widmer will be serenaded on his arrival next week.—J. E. Owens is still here, talking of and speculating in mining claims.—"Frisco" is a poor place for actors seeking engagements, as Baldwin's is the only theatre now presenting a theatrical entertainment.

CANADA.

MONTRÉAL.

The Academy of Music was in the hands of The Pirates of Penzance during the past week, and they played to thoroughly good business; but if they could have reached us earlier in the season it would have been better, for Montreal is getting too hot for theatres. Laura Joyce was evidently suffering from a bad cold. Her acting called for nothing but the greatest praise. Furneaux Cook, as the Sergeant of Police, was immensely funny, and got the praise of all but the guardians of the peace themselves, who did not relish the burlesque. The co., as a whole, is exceedingly good, the choruses being very far above the usual. They go to Glens Falls, and so on to New York.

The Royal had as tenants the Big Four Minstrels in the first part of the week, to inferior business, the result of which was the necessity of the co. disbanding. The Rentz Minstrels had the balance of the week, and their business was anything but big. The managers of the Royal are promising big things for the Summer season, and if they all come off, more than a few will be surprised.

Hems: Now that the season is nearly over it may be well to congratulate the managers here on their having done so much to please the public, and to hope that the result has been happy to them. Manager Thomas of the Academy has not, during the whole time allowed, expense to stand in the way of giving good attractions.

HAMILTON.

Mechanics' Hall: 25th, Mrs. Scott Siddeon in Valerie, supported by the Garrick Club, to a large and fashionable audience, 28th and 29th, Graves-Boniface comb., in Sodier's Trust and Jocresse the Juggler, two very light houses.

LONDON.

Holman Opera House: Wilhemij, the renowned violinist, appeared 28th, to light houses. 31st, Baldwin's Baby Opera co. in Pinatore.

Mechanics' Hall: Howorth's Hibernica, 27th and 28th, to fair business.

Items: Forepaugh's great show will be here June 11.

ST. CATHARINES.

George C. Boniface gave a matinee and evening performance 24th, to very poor houses. In the afternoon he played Soldier's Trust, in the evening Queen's Evidence. His plays would no doubt draw largely if they were handled by a good comb.

CORONADO.

Royal Opera House: Baldwin's Baby Opera co., in Pinatore, managed to do a very fair business here for their short engagement of three nights and two matinees. The matinee 24th, Queen's Birthday, was packed to the doors, and fair houses for the rest of the stay. House closed for season.

Grand Opera House: Carneiro's Minstrels 21st and 22d, to very good attendance, but by no means what the merits of the show called for. They gave the old time performances, free from vulgarity and full of whole-some fun. The performers were each and all first class. The tourists 24th and week succeeded in drawing very fair audiences, considering the many other attractions.

Horticultural Gardens: Mrs. Scott-Siddons

26th. The readings were given specially in aid of the Home for Incurables. The audience, realizing the fact that this was Mrs. Siddons' last appearance before her departure for Europe, gave the talented lady an unusually enthusiastic reception. 27th, a very large audience greeted the first appearance in this city of Wilhemij; and owing to his great success, Mr. Piton has engaged him for two concerts next week.

BROCKVILLE.

Opera House: Hyer Sisters' comb., gave Uncle Tom to a small house, Wilhemij, the violinist 3d; Mme. Rentz's Minstrels booked for June 9.

NOVA SCOTIA.

HALIFAX.

Academy of Music: Haverly's Colored Minstrels opened to a crowded house. The Ideal Comedy Opera co. will open for a short season, commencing June 16.

OLD THEATRES.

Theatres of the Seventeenth century, and even of the Eighteenth, were of the rudest construction, being usually formed out of disused tennis courts. Their shape was oblong. Benches, one above another, were fixed against the side walls for the more aristocratic spectators. The inconvenience of these seats, both for sight and sound, led to the elite of the audience being accommodated with chairs upon the stage. The centre of the floor was the parterre, and was without seats. A ring of tallow candles, formed into a kind of rude chandelier, such as a few years ago might have been seen in a village circus, suspended over the centre of the stage, was the sole illumination. The stage was erected in an alcove at one end. Three or four wooden frames on each side formed the wings of the entrances, a painted curtain in the background the scenery, and some bands of blue paper hung from the ceiling represented sky and roof. The changes of scene were effected by movable curtains or rolling cloths. The play began at two o'clock and terminated at half past four.

The price of admission to the parterre was four sous. The great success of Les Preludes. Ridicules induced Moineau to raise it to ten sous, but at the end of the run it had reduced to five. By 1867, however, the price had risen to fifteen sous.

The audience, both great and humble

THE CANC BEATEN.

JUDGE LARREMORE'S DECISION VACATING
MRS. LAURA E. BYRNE'S ASSIGNMENT.
(From The New York Star.)

The action for the ownership of the Dramatic News, which was commenced some months since against Joseph Hart, Charles A. Byrne and Abraham H. Hummel, was determined by the entry of decree in favor of the plaintiff, on the 23d of April, and upon such decree Messrs. Townsend & Weed, on behalf of the plaintiff, Saturday issued execution against Joseph Hart, Abe H. Hummel and another for the sum of \$144.31 costs. On the trial of the action A. J. Dittenhofer, William F. Howe and Louis F. Post appeared as counsel for the defendants. As is seen by the decree set forth below, for the first time published, the assignment obtained from the plaintiff by Joseph Hart, through Abe H. Hummel, his attorney, is vacated, and Joseph Hart is directed to reconvey to the plaintiff all the interest he acquired in such newspaper by virtue of such assignment.

At a Special Equity Term of the Court of Common Pleas for the City and County of New York, held at the Court House in said city, on the 23d day of April, 1880.

Present—Hon. R. L. Larremore, Justice, Laura E. Byrne against Joseph Hart, Charles A. Byrne and Abraham H. Hummel.

This action having come on for trial, and the plaintiff having presented evidence sustaining the allegations of her complaint, and the defendants having moved to dismiss the complaint, and said motion having been denied, and the defendant Hart having then presented evidence to sustain the allegations of his answer, and decision therein having been rendered and filed—Now, on motion of Townsend and Weed, attorneys for the plaintiff,

It is ordered, adjudged and decreed, that the assignment mentioned in the complaint made by the plaintiff be vacated and held for naught, and that the defendant Joseph Hart reconvey to the plaintiff all interest he acquired in said newspaper by virtue of said assignment:

And it is further ordered, adjudged and decreed, that the plaintiff, Laura E. Byrne, recover of the defendants, Joseph Hart and Abraham H. Hummel, the sum of one hundred and forty-four and thirty-one one-hundredths (\$144.31) dollars for her costs and disbursements in this action, as adjusted by the Clerk of this Court, and that the plaintiff have execution therefor.

Training for the Opera.

"No! no! no! we don't want any 1-1-a. Come out clear, full and round—'la!' We are not teaching church music here. This is operatic music, and is to be sung on the stage of a theatre. Now, try once more. That won't do; try it again. Now, altogether. That's right; I knew you could sing it correctly if you tried."

These were the running observations of Carl Sennz at the last rehearsal with his baton in hand, he drilled 125 voices in the foyer of the Academy of Music. The enterprise decided upon by the Board of Directors of the Academy in establishing a corps of chorus singers to be available for operas and concerts is meeting with most encouraging success. It is a part of the original plan to instruct beginners in the rudiments of both vocal and instrumental music; but thus far the instrumental instruction has not been taken up. It will, however, receive earnest and active attention at the opening of another term, and pupils under this head will form a second class. The first class is now full, and it has participated in eleven rehearsals. The leader and chief instructor of the chorus, Carl Sennz, says that during these eleven rehearsals, the singers have learned [three choruses] entirely by heart, namely: "The Bridal Chorus," from Lohengrin, by Wagner; the "Phantom," from Sonnambula, by Bellini, and the opening scene from Lucia. They will also add to their repertoire the chorus from Masaniello before the close of the present term.

The chorus consists of 157 voices. These singers were selected out of 500 applicants, all of whom had to be tested as to quality of voice and classified according to their qualifications. When the chorus had been selected it required "balancing," so that one part would not overpower and drown the other.

Concerning the singers themselves, the director says there is great zeal shown on their part to excel, and at all the rehearsals, which continue from 4:30 p. m. to 6 o'clock, there has been a good attendance. Those who form the present class are for the most part young people, with a knowledge of music that enables them to read at sight quite readily, though not always perfectly.

At the beginning of the next term Carl Sennz says he will put up the blackboard, for the benefit of those who desire to become students of music with a view of attaching themselves to the grand chorus.

Stage clothes, especially lace draperies, are too much entrusted to the guessing eye of a dressmaker. They ought to be tried by stage light and the combinations made and adjusted accordingly.

Some of the best products of lace-making machinery are really artistic, and are beautiful. The Spanish lace, made in the environs of Lyons, France, by very ingenious and almost intelligent machinery, one might almost venture to say, is every whit as desirable, whether for theatrical or ordinary use, as the real work of Spanish maidens; as exhibited in the last Parisian International Exhibition, so fearfully, exquisitely frail, and somewhat soiled in the making. The beauty of the Spanish patterns, the graceful effect of the large-leaved veil, thrown over the head as a disguise, is well understood on the stage.

When Clara Louise Kellogg was at the beginning of her long and creditable public life, while she was establishing herself in Italian opera, during the first two or three seasons she was slenderness itself. Her young face was narrow, her immature neck, shoulders, and bust had none of the thirty-year-old development subsequently hers, and were in close contrast with the well fed figures of the broad-shouldered, deep-chested, deep-breathing Italian prima donnas. She was well fed, and she was not "bonny," but eating did not fatten her, and the smaller the bone the less the frame.

Contrary to the operatic custom, a carefully chosen complete stage wardrobe for each character she assumed was her own, prepared beforehand, independent of impresario and stage manager, and provided of expense regardless. While her costumes fulfilled every requirement of the Lucia di Lammermoor, of the Leonora, beloved of the Troubadour, and of all the other gentle and grand ladyships of the repertoire, Miss Kellogg's neck was never bare. It seemed to be, but nobody ever saw it exactly. There were always flims of flesh-like illusions, that covered over and ruffled around, and supplemented the real Clara Louise; the little there was of flesh and bone in the stately dame who sang the cavatina, and who fainted at the right moment, and the illusionary devices, in the adoption of which she seemed among prima-donnas to be origi-

nal and alone, contributed toward her attaining that success which has made Kellogg a historical name in the literature of American music.

Charlotte Cushman, large in her frame, and grand in her mental conceptions and comprehensions, was not in a general way a devotee to the small matters of dress. Yet Miss Cushman had an eye for fine laces, and during the years of her partial retirement from public service in later life, she always softened her appearance with fine black laces, little caps, or always some sort of headress of real chantilly. Yet she was laid out and buried in a cap of the most ordinary and cheapest kind, in keeping with the parsimonious spirit that was said to control the last offices to the illustrious dead.

Bernhardt's Reappearance.

The French plays at the Gaiety, London, attracted nightly during last week crowded and fashionable houses, the boxes and stalls presenting an appearance more like an opera than an ordinary theatre. Sarah Bernhardt may be said to constitute the sole attraction. The other members of the company, though conscientious and well-trained artists, include nobody above the second rank on the Parisian stage. Among the celebrities present on the first night were the Princess of Wales, the Grand Duke of Hesse, Lords Fife, Dorchester, and Londesborough, Lady Harrington, Lady Rae, and Mme. Alba. There was a great array of critics, the London and Paris press being represented in about equal force.

Sarcey, Vitu and other representatives of the leading Paris papers had come over to witness Mlle. Bernhardt's Adrienne Lecouvier, a part never played by her in Paris. Her reception by the audience on the first entree was distinctly cold, the applause was slight, mingled with some hisses, supposed to express disapproval of her resignation from the Comedie Francaise. Before the second act ended, Mlle. Bernhardt had won back her public. After the final scene she was recalled by demonstrations rarely offered by such an audience. The impersonation differs markedly from Rachel's, Mlle. Bernhardt preferring to bring out the womanly qualities of Adrienne—her love, tenderness and devotion—while Rachel emphasized the tragic side of the character. The critics agree that Bernhardt's conception is original, owing little to tradition, and winning admiration by the caressing sweetness of her voice, the incomparable beauty of her voice, diction, movement and gesture.

Vitu, heading the hostile cabal from Paris, while dissenting from the general opinion respecting the first four acts, declares that in the fifth, the actress rose to the height of dramatic power; that her truthfulness of accent could not be surpassed, adding that had a Paris public heard those heartrending tones they would have broken into sobs and acclamations. Other Paris critics praise her with less reserve, devoting many columns to minute analysis of Bernhardt's latest creation. Some Paris papers, with unprecedented enterprise, published long telegraphic accounts of the London performance. Adrienne was repeated on Tuesday and Friday, and twice to day. On Wednesday Phedre was given an impersonation—as well known in London as in Paris, but attracting a thronged and enthusiastic house.

Lace on the Stage.

[Dramatic Magazine.]

Mrs. Hoey, so long a New York favorite, and the tall, elegant Julia Dean Hayne, were the best lace dressers upon the American stage a few years since. But for the art of lace wearing, for unfailing grace in the throw of the veil, high bred Castilian ladies, natives of old Spain, are the equal or superior of all the world of women.

Mme. Janauschek made her debut in this country with a very expensive trouousse. She wore quantities of pillow-made lace, but through a lack of adaptation in adjustment, it did not aid her appearance. Her rich costumes produced an effect; were sensational; but only because everybody knew that each material was the genuine article of the kind, and had a mental estimate of how much it was worth; not because her imperial Prussian laces made her pretty, nor that she appeared to be the impersonation of elegance.

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Prof. Morley on the Drama.

On the 8th inst. Professor H. Morley delivered, in London, the first of five lectures on "The Dramatists before Shakespeare, from the origin of the English Drama to the death of Marlowe." Dealing specially with the origin of plays and with the first actors, he began by defining a play. It must be a story of human action, shown by imagined words and deeds, artfully developing and solving a problem of human life and exciting strong natural interest as to the manner of solution. Further, it must not be too long for presentation at a single sitting. Unless every scene and speech carried on a story, based on no artificial theory or ingenuity, but on natural feeling, the play was bad. This being the character of a true play, the miracle plays, mysteries, moralities, and interludes of former days were not true plays, but simply elementary exercises of mimicry. It was commonly taught that our drama originated in the miracle plays, a theory which he combated. Thomas Wharton, in his "History of Poetry," suggested, and the idea was developed by Collier, in his "History of Dramatic Poetry," that first there were miracle plays, then mysteries, then moralities, and then the true drama. Nothing in the history of literature showed such a transition. Our drama arose in schools and colleges. Its foundation was the drama of the ancients; its opportunity the revival of learning.

Having shown that the struggle between the Theatre and the Church originated in the fact that ancient plays were associated with idolatrous worship, he sketched the history of miracle-plays, mysteries, moralities, and interludes. The true drama did not come out of interludes, but actors did. Players of interludes were first mentioned in 1464. These pieces were commonly acted by servants in noblemen's houses at dessert. They took up not more than half an hour, and were not supposed to stop conversation. Describing the manner of acting an interlude, he read some humorous extracts from one called The Four P's, by John Hayward. The desire for gain suggested the practice of public acting by gentlemen's servants. The existence of players made it possible to put the plays on the stage at once when they came.

Ralph Roister Doister, the first English comedy, was written by Nicholas Udall, Master of Eton School, between 1534 and 1541. Mr. Morley read a portion of the piece, which, being probably acted at the school, gave no impulse to dramatic writing. That impulse came when the first English tragedy was produced in the reign of Elizabeth. Gorboduc, played at the middle Temple in 1561, and patronized by the Queen for political purposes, set all the briefless barristers writing, and led immediately to the development of the English drama.

Mrs. Sikes Loquacious.

Olive Logan says that stage appearance in England for American stars is a curiously complicated one. "As a generalism of the whole situation, I may say that there is no money worth speaking of here for stars who are really strong in America, and no money at all for those that are not strong. Joe Emmet can do a nice little business here during the Spring and Summer months, when the theatres are closed in America. Joe Jefferson, though the critical taste is always charmed with him here and one or two of his early engagements were sufficiently profitable, played to fifteen pounds during his last engagement at the Haymarket. He told all his friends here that he would never appear again in London. For twenty years back Maggie Mitchell, and for ten years back Lotta, have been receiving offers from London managers, but as Maggie once said to me: 'What is the use of my going? I don't need the prestige in case of success; failure would annoy me, and, under any circumstances, the money they offer is nothing.' I heard, but do not know how true it is, that Miss Neilson only received £90 a week salary during her very brilliant engagement at the Adelphi last Spring. She did better in the provinces, where she had a share of the receipts; she told me that there were a few more large towns like Liverpool, Manchester, Birmingham, and Glasgow, she would not need to go to America. As for various small people from our side who have edged their way here, and stay here, it has only been done by a renunciation of old habits which would surprise some of the kids, gloved-headed stick leading actors of New York and Philadelphia."

Ob, those fraudulent fiddlers! Not long ago the public of Munich saw the walls of their city covered with immense posters announcing the exhibition of a magnificent orangutan that would play the "Carnival of Venice" on the violin. The baboon had great success for five days; the public agreed he was the Papageni of baboons. The night of the sixth day a spectator was so indecent as to stick a penknife into the baboon. The variations were more brilliant than ever. The nightingale whose eyes have mercilessly been put out sings more sweetly than when she enjoys the nature fair. Has she the same effect on the baboon? The indecent spectator was an impudent fellow; seeking the why and because of things had given the world Newton; so the spectator, thinking if a little pain, such as a penknife, gives and increases talent, a good deal of pain might goad talent to genius. He seized the baboon's tail and pulled with a will—now—altogether. The tail was left in the puller's hands, the baboon's skin fell to the floor; hidden underneath it was—the father of the showman.

THAT AMATEUR FLUTE.

Hear the flute with his flute—
Silver flute!
Oh, what a world of wailing is awakened by
its toot!
How it dem-semi-quavers
On the maddened air of night!
And deftly all endeavors
To rescue the sound or sight
Of the flute, flute, flute,
With its tootie, tootie, toot—
With reiterated tootings of exasperated toots,
The long protracted tootlings of agonizing toots.
Flute, flute, flute,
And the wheezings and the spittings of its toots.

Should he get that other flute—
Golden flute,—
Oh, what a deeper anguish will its presence
institute!

How his eyes to heaven he'll raise,
As he plays,
All the days!
How he'll stop us on our ways
With its praise!
And the people, oh, the people,
That don't live up in the steeples,
But Inhabitants of the pews—
Who visiteth and plays—
Where he plays, plays, plays—
In the cruelest of ways.
And thinks we ought to listen,
And expects us to be mute,
Who would rather have the earache
Than the music of his flute—
Of his flute, flute, flute,
And the tootings of its toot—
Of the toots where the toothache its agonizing toot.
Of the flute, flute, flute, flute,
Flute, flute, flute, flute.
And the tootie toot of his toot.

FLOATING.

One of the most peculiar features of a Japanese theatre is the scene-shifter, or shifters, for there are several. They also act as property-men. Articles to be used are not discovered when the curtain rises. These imps of darkness bring them out, and put them in place as occasion demands. They are dressed in black from head to foot, mask and all, and are supposed to be invisible. It is rather startling to see them walking about among the players, although they try to be mysterious and retiring in their movements. Actors and audience are entirely oblivious, and I really believe the people have worked themselves up to such a point of imagination that they do not see them.

When the sun began to set we left the great audience—a Japanese theatre is always full—still enjoying themselves, and nowhere near the end. Several ushers glided up to point out the spot where Gen. Grant had sat, as we prepared to fall down the steep staircase. We had been out between the acts, and had been entreated on various sides to observe the spot. His visit had really been a great occasion, and people were to be paid for remembering it. Thousands upon thousands of dollars had been expended upon each entertainment, and in the theatre such a performance had been given as will never again be seen in Japan. They dramatized for the occasion an old historical legend, whose hero, renowned for his valour, deeds, they likened to Grant. It was the most graceful compliment they could convey to a warrior. Actors and geishas, or dancing girls, were brought from far and near. The decorations were something fabulous. But are not all these things written?

I brought away my programme with me. It is a funny little blue pamphlet of rice paper. It begins at the wrong end, as everything does in Japan. The crest which ornaments it is on the last page instead of the first. The argument begins at the right-hand lower corner of the last page. It is profusely illustrated with grotesque-looking Japs in various stages of dramatic tribulation, but you must look at the last picture first. It is neither a very nice-looking, nor legible, nor intelligible document, but it brings back very vividly the interesting day when the professor sighed a big sigh of relief as we left what had become an old story to him. We took our last drink of tea and our last slice of bamboo root in the tea-house. We said "sayonara" half regretfully to the eyeless crane and her bevy of attending maidens. The professor shook the reins over the Japanese pony's banded mane, the betto set up his cry of warning in the little banner lined street, and to the tea-houses, theatre, and Gen. Grant, we gave a silent sayonara.

The oboe resembles a clarinet very much as a rake resembles a hoe; all the difference is at one end. The voice of the oboe is very much like that of a man trying to whistle with his head under water. The orchestral composers use the oboe, on account of its simple, honest quality, to express a countryman going into a bank and asking the banker to lend him two hundred dollars until Tilden is elected. In Jacobin's beautiful creation, "Sounds from the Kitchen," you will remember the oboes are used to convey the remarks that pass between the cook and the grocer's boy, who had just brought home two gallons of golden syrup in a one-gallon kerosene can, and vice versa. The candid astonishment of the cook infuses the soul of the listener, while the efforts of the grocer's boy to explain away the apparent discrepancy between the quantity of syrup and the size of the can is beautifully and touchingly conveyed. The bassoon is made of wood, and the complete instrument is worth eight dollars a cord. It looks like a pump log, and is played by blowing into a silver stem that winds into the side of the tube. When the bassoon is not in use in the orchestra it can be utilized as a clothes-prop. It has two distinct qualities of tone. In the upper and lower register it has a voice like a cow that has fallen into a pit, and in the middle register it sounds like a man with the crowd shouting "fire" from a fourth-story window. It is much used by composers for mournful, distracted effects; and in the opera of La Sonnambula it is employed as the interpreter of a man calling down a dark alley for his lost dog. When the average man listens to the ravishing bassoon solo in the slow movement in the concerto for piano and orchestra, it insensibly makes him think of a tall woman, with her head tied up in an apron and her mouth full of clothespins, trying to hang up a fourteen foot sheet in a gale of wind. The flute is too familiar to require any detailed description. In the hands of the young man living in the next block its expressive, wailing notes are vaguely suggestive of a dog trying to crawl through a fence that is too close for him, assisted by another dog of greater weight and more irritable temperament. The double bass is the largest of the viola tribe. It is also the worst. The man who plays it is usually fat and always bald.

When I remember that he induced Germans to pay from two hundred to four hundred dollars for single tickets to the entire performance at the Bayreuth festival, I am lost in wonder at his influence over the minds of his compatriots. I should not have thought they could be made to part with so much money for any kind of entertainment. They certainly never did before. Wagner moves them as if by magic. He never spares himself any effort, any care, any stretch of labor in the furtherance of his aims, and to this unsparingness he is indebted for his recent illness, which he is trying to mend by travel in the South. He has a superb constitution, but he cannot tax it forever as he has done. Wagner was sixty-six last October. He does not look so old, though deep lines in his face evince his intensity, his labor, his long struggle. His face is very marked, and would be observed anywhere. He has a noble brow, wearing his hair (now full of gray) pushed back from his forehead, very bright eyes, which fairly blaze at times, and an aquiline nose.

"Delinquent" License Fees.

"One of the inconveniences of closing the theatrical season in May, instead of July," says Wilkes' Spirit, "is a very bad quarter of an hour between the managers and the legal representatives of the Juvenile Delinquent Asylum. On the first of May the annual license-fee of \$500 is due from each manager to the Asylum, and it is hard to pay

FROM THE OTHER SIDE.

The famous organist, Sir John Goss, is dead.

Fred. Maccafe is giving his Monologue in the English provinces.

Mme. Favart at the Strand reached its 400th representation on Monday.

G. R. Sims' Crutch and Toothpick is meeting with really wonderful success in the English Provinces.

The death is announced of Conway Edwards, a promising young dramatic writer, and author of *Heroes*.

George Rignold concluded an engagement in Henry Fifth last week at the Queen's Theatre, Manchester.

Les Pilules du Diable has brought into the Chatelet's treasury the large sum of 253,421 francs in thirty-one days.

Figaro calls Kate Field's songs "a clarified specimen of what may be found in most well-conducted concert halls and variety theatres."

The managers of the Haymarket Theatre wanted \$2,000, or double the price formerly paid, for the royal box, and the Queen gave up the box.

Henri de Bornier has, it is stated, just concluded a new three-act play, in verse, destined for the Odeon, the title of which is to be *L'Aposte*.

Frank Harvey, fortunate heir to Mlle. Beatrice and manager of her long-established company, has just produced a new drama called *The Workman*.

The death is announced, at the age of 30, of Fred Foster, once a popular music-hall singer, and for many years known in connection with the pantomime at the Britannia Theatre.

Howard Paul is about to visit Paris, Berlin, and Vienna to arrange for the production of McKee Rankin's *Danites* in those cities after the drama has run its course in London.

Society and The Stage is the title of a new comedy, adapted from the French of Meilhac and Halevy, by F. C. Burnand, and announced for production at the Olympic, London.

It is stated that Signora Pauline Lucca, who was indisposed at Berlin, has not improved in health since her return to the Austrian capital, and that she will refrain from all professional exertions for about six weeks.

Jack and Jill is the name of a new comedy by Albery, read and accepted at the Vaudeville Theatre. You know what was the fate of Jack, and how Jill "came tumbling after."

Carl August Krebs, the well-known composer of songs and operettas, died in Dresden on the 24th. Herr Krebs was the father of Mlle. Marie Krebs, who for many years has been one of the leading lady pianists of the world.

The reprise of *L'Aventuriere* at the Théâtre Francais was saddened by the news being circulated in the Salle of the death of M. Flaubert, a novelist and dramatic author much esteemed in the Parisian literary world.

Henry Pettitt this month leaves England for America to superintend the production of some of his dramatic pieces. Mr. Pettitt, although the youngest member of the Dramatic Authors' Society, has not been the least industrious.

Paris dispatches say that Coquelin, being refused permission to fulfil a London engagement, has resigned. This threatens a change of administration at the Théâtre Francais, which cannot afford to lose both Bernhardt and Coquelin.

Jules Claretie is busy arranging his novel "La Maitresse" for the Vaudeville. Alphonse Daudet is dramatizing his "Jack" for the Odeon, and Messrs. d'Ennery and Jules Verne are writing a grand scientific spectacular drama entitled *Voyage à travers l'impossible* for the Porte Saint Martin.

Edmund Gerson has secured, for England and the United States, a new grand Parisian drama entitled *Les Nuits du Boulevard*, which will shortly be produced at the Théâtre de la Gaite, Paris. It is already sold for London and Boston.

Mrs. Bateman has placed in the large saloon at Sadler's Wells a present which one of her granddaughters received from Mrs. Charles Keai. It consists of a complete model of Drury Lane stage, made by order of Edmund Kean for his son Charles when the latter was a child.

M. Alexandre Dumas has received in author's fees during the past six years, from the Théâtre Francaise alone, the sum of \$48,400. Victor Hugo has received from this theatre \$42,000; while MM. Eckermann-Chatriot got for their play *L'Ami's Fritz*, \$13,600.

Mlle. Thenard of the Comédie Française delivered, at the Salle des Conférences, in the Boulevard des Capucines, a lecture on the art of public reading. Mlle. Thenard maintains that reading aloud is a gift possessed by all. If so it may be remarked that some people make but poor use of their gifts, for nothing is more common than bad reading, nothing rarer than good. Possibly Mlle. Thenard, having herself a charming manner of reciting poetry, overrates the capabilities of others.

On the 14th, at Bow-street, Curran, late of the Connaught Theatre, and now of the Occidental Tavern, dear to pro's, brought Osborne, stage manager at the Globe, before Flowers, to show cause why he shouldn't return an overcoat lent him in November last. It was rather too bad of Flowers to suggest that, in another coat spoken of, Osborne looked like a Puseyite priest; and it was still worse for Curran to reply that he looked more like a prize-fighter. The cause shown for the non-return of the garment was that Curran had sold it to defendant for thirty shillings. This was very rudely called a miserable defence. The magistrate ordered Osborne to give up the coat, and to pay the costs. As he has had six months' wear, and the cold weather has gone, he has no reason to grumble.

Les Enfants is a three-act domestic drama by Georges Richard, which has already been played at the Théâtre Francais in 1872. M. Got then filled the leading part, and had a great success in it. The piece contains some touching situations. M. Pellegrin, whom the author presents as an upright and generous-minded man, cohabits with Marguerite, and a daughter is born of this irregular union. He subsequently learns that she has a son living; he adopts the boy, brings him up as his own, and is finally about to marry the mother, to give her a position in the world, when Boislaurier, the father of the boy, appears on the scene and claims his son. In the third act the two fathers are brought face to face. Boislaurier yields, and M. Pellegrin, the model of respectability, marries his mother.

Mr. Mapleson's London season will be a short one. He promises to produce *La Forza del Destino*, Boito's *Mephistophele*, and a hitherto unperformed opera, *Rimugato*, by Baron d'Orczy. The two former are likely to be actually produced, as *La Forza* was fully rehearsed here, while the *Mephisto* is promised us for next season, so Mapleson may as well rehearse it and put it on the stage in London first. Our friend Arditi is to take Sir Michael Costa's place as conductor of Her Majesty's Opera. Among the artists engaged are Nilsson, Gerster, Mari, Minnie Hank, Van Zundt, and Trebelli. Mr. Mans, who was a favorite here in concert not long ago, is engaged as one of the new tenors.

M. Carvalho, the manager of the Opera Comique, has given rise to a tremendous outcry by his application to the Ministre des Beaux Arts for permission to close the theatres during the Summer. The tradesmen and shopkeepers of the quarter have submitted an energetic protest to the Minister, as have also the unfortunate actors, musicians, and corps-de-ballet. M. Carvalho receives from the Government a subsidy of 300,000 francs, and has no rent to pay, as the theatre belongs to the Government. The protesters, who pay taxes, think they have just cause of complaint. Still the closing will probably be permitted with modification, and there will be one place of amusement the less for American visitors to Paris to patronize. The Galette was closed on the 12th, the performance of the evening before having been given without an orchestra, as the musicians had struck for their pay. The manager, M. Rival de Rouville, had decamped with all the money.

Sothern's Creation.

The character of Lord Dundreary was insignificant, consisting of only about forty lines. Mr. Sothern refused it. But being permitted to make what changes he pleased, he accepted, and it soon became one of the most attractive features of the performance.

Sothern tells the story how he acquired that remarkable Dundreary hop. Miss Keene was not over and above pleased with his innovations, and was disposed to be satirical during rehearsals, when he brought forward some "new business." One cold morning, at rehearsal, Sothern, being of a mercurial temperament, was jumping around at the back of the stage trying to get his blood in circulation. Miss Keene noticed him, and sarcastically remarked, "Mr. Sothern, do you intend to introduce those capers in Dundreary?" Ever ready for a joke, Sothern replied, "Certainly, Miss Keene, that's my conception of the character." Everybody laughed at his antics, so he kept up the jest, not seeing how he could very well drop it.

On the opening night he performed to his best, and the audience was charmed. We all know what Sothern has done for Dundreary, and what Dundreary has done for Sothern. Our American Companie ran for six months, and put nearly \$50,000 net profits into the treasury of the Olympic management.

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When you visit or leave New York City save baggage expressage and carriage hire, and stop at the Grand Union Hotel, nearly opposite Grand Central Depot. 350 elegant rooms reduced to \$1 and upward per day, European plan. Elevator. Restaurant supplied with fresh meat, fish, oysters, stews and deviled trout in full dress. Families can live better for less money at Grand Union Hotel than any other first class hotel in the city. Be careful and see that Grand Union is on the sign before you enter.

WANTED.—TWO PRETTY AND attractive Young Ladies, one with strong Soprano and one with good Contralto voice. Address by mail.

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WANTED.—MUSICAL COMEDY where the action and situation centers on a neat singing society. But the character must be mischievous and full of rollicking fun. S. SOUBRETTE, this office.

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WANTED.—TO SELL—COMPLETE Wardrobe for Grand English and The Little Duke; also the English Libretto, music score, band parts and everything pertaining to a first-class representation of the opera.

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WANTED.—A COMEDIAN OF standing and reputation at good salary to play second to lady soprano star; must sing and dance; will have line on the bill. Address STAR COMEDIAN, this office.

WANTED TO SELL—SOME beautiful stage dresses; size, a little stout and rather under height. Address MRS. O. A. this office.

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Managers of Stars and Combinations please address T. F. KELLY, Manager.

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Can be engaged by responsible managers for Leading or Juvenile Business.

Address Care of MIRROR OFFICE.

PRESS NOTICES.

Annie Fox, leading juvenile lady of the Chestnut Street Theatre, Philadelphia, has satisfactorily rendered some very prominent parts there during the past season. Being especially successful was Naomi Tighe in School, Miss Melrose in Our Boys, Marchioness in Gilbert's Wedding March, Cleopatra in Hunted Down, Mathilde in Led Astray, Maria De Coquelin in Louis XI, Celia in As You Like It, Nerissa in Merchant of Venice, Barbara Hare in East Lynne, Maria in School for Scandal, Countess in The Inconstant, Annie Lee in Enoch Arden, Florence Crimp in My Son in Law, etc. Indianapolis Sentinel, May 16, 1880.

Annie Fox has met with much success at the Chestnut Street Theatre, where she is engaged for the season. Miss Fox has an attractive presence, a melodious voice, and is a hard worker, elements that are certain to give her a prominent position in the profession.—Philadelphia Item, March 18, 1880.

Miss Annie Fox is a charming actress and an estimable lady.—New York Mercury, Nov. 8, 1880.

Annie Fox gives a delightful performance of the Marchioness in Gilbert's Wedding March. This young lady improves with each successive appearance. She is by all odds the best in the east.—Philadelphia Dramatic Mirror, March 6, 1880.

Annie Fox as Naomi Tighe was in her element.—Philadelphia Chronicle-Herald, March 23, 1880.

As You Like It was given last evening at the Chestnut with Mr. Sheridan as Jacques, Little Glover as Rosalind and Annie Fox as Celia. The performance was excellent throughout.—Philadelphia Sun, March 19, 1880.

Annie Fox is winning for herself a warm place in the hearts of Philadelphians. One of her best performances has been Mathilde in Led Astray.—NEW YORK MIRROR, Jan. 24, 1880.

Miss Annie Fox gave an intelligent and amusing rendering of an emotional noble lady with a weakness for celebrities.—Philadelphia Dispatch, March 7, 1880.

Miss Annie Fox was both attractive and pleasing as Naomi Tighe.—Philadelphia Daily Press, March 23, 1880.

Miss Annie Fox gave a very interesting performance of Marie De Coquelin.—Correspondence New York Dramatic News, March 20, 1880.

James E. Murdoch in The Stranger. Some excellent work was done by Annie Fox as the Countess.—Philadelphia News, May 5, 1880.

Miss Lizzie Price, Mrs. Farren and Miss Annie Fox were worthy helps to Mr. Murdoch.—Philadelphia Sunday Mirror, May 9, 1880.

Annie Fox deserves warm praise for the manner in which she played the noble lady of Market Harbourong. She is a most conscientious and painstaking artist and it is a pleasure to record her steady advancement in the profession.—New York Clipper, March 16, 1880.

Little Glover gave a strongly drawn portrait of Bella, which was matched by Annie Fox as Naomi.—Philadelphia North American, March 23, 1880.

Annie Fox as Naomi Tighe and Little Glover as Bella won frequent applause.—Philadelphia Ledger, March 23, 1880.

Miss Annie Fox was in every respect admirable as Marie and invested the part with new interest by her finished representation.—Philadelphia News, March 16, 1880.

Miss Annie Fox as Naomi made the hit of the evening.—Philadelphia Sun, March 23, 1880.

Miss Fox bids fair to become one of our best young comedies.—Philadelphia Sunday Times, March 7, 1880.

In the cast of *Boys* contained the name of no individual star, and yet we venture to say that Miss Little Glover and Miss Annie Fox are the equals of many of the self-styled "brilliant luminaries of the tragic world."—Boston, Pa., Argus, April 10, 1880.

Miss Fox was most satisfactory as Violet Melrose, and showed that she was capable of greater work.—Wilmingtn, Del., Republican, April 8, 1880.

Miss Fox as Florence Crimp looks and dresses the part properly and sets it nicely.—Philadelphia Sunday Mirror, April 16, 1880.

Miss Annie Fox in the place of Lillian King, Mrs. J. B. Ammons in the Fritz Combination, at very short notice, and played it admirably, being natural, vivacious and thoroughly artistic, making the character of Loutsalone of the features of the performance.

Philadelphia Item, Feb. 1, 1880.

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PATTI REMINISCENT.

By E. HANSLICK.

"I take leave of you for a long time, perhaps for ever, for I shall not sing in Europe any more after next winter. I am going to America, where I have been long due, and where I shall find the pleasantest reminiscences of my childhood." Such were the words of Adelina Patti, when I bade her adieu at the end of her Vienna engagement in 1877.

"Was your childhood in America happy?" I asked.

"Oh yes; happier than my present life," she sighed.

"I have read and heard so many different stories of your early youth; will you tell me something connected about it?"

"I will, with pleasure," said the singer. "I will tell you all I know, and you may interrupt me when you like, to ask questions."

I acquiesced, and installing myself very comfortably, prepared to hear Patti speak instead of sing.

"You know that I am no longer a very young woman," she began; "it is useless to deny that my birthday was the 19th of February, 1843. I am a child of the theatre, and so, like a soldier's child, have no real home. My father was a Sicilian, my mother a Roman. I was born in Madrid, where my parents happened to be, and brought up in New York. The first language I learnt was English, then Italian, and afterward French and Spanish. I was very young when my parents joined an Italian manager and went to America. My father, Salvatore Patti ('I see him now,' I put in, 'a tall, stately man, with white hair and black eyes, presiding over your little family table'), had a good tenor voice, and was a favorite member of the company, and my mother was more than that—she was a great artist. She acquired her celebrity in Italy, under the name of Signora Barilli, that being her first husband's name. She was such a favorite, that Grisb came jealous of her, and feeling herself put in the shade, would not appear in the same town as my mother. The whole family was musical, and my half-brother, Barilli, who was a good singer, gave me my first instruction in singing with a systematic regularity."

"So your brother-in-law, Moritz Strakosch, was not your first and only teacher, as everybody thinks?"

"By no means. Strakosch, an Austrian, came later to New York, as a pianist, and married my elder sister, Adelina, who, at that time, possessed one of the most beautiful soprano voices, which she, unfortunately, soon lost. I really taught myself, first in the Barber of Seville; and later, when I traveled to Europe as a finished singer, we studied all my different parts together. But to return to these days of childhood. A good ear for music, talents, and great eagerness for singing were early developed in me, and so I received singing lessons from my brother-in-law, and instruction on the piano from my sister, Adelina Patti, when I was quite a little child. Corlotti, whom you also know, started me a piano; it was not known till later that she had a voice of a higher pitch than mine, and my own success as a singer must have been the same career, but only as a concert singer, for her lameness prevented her from appearing on the stage. We had a three-sistered and a younger brother, Carlo Facci, who was recently married—announced together with our parents, in New York. As a little child I was possessed with an absorbing passion for music and the theatre. I sat every evening at the opera where my mother appeared; every Sunday and Monday was stamped upon my memory with a strong impression. After I was home and put to bed, I would get up again secretly, and play at the scenes I had seen at the opera through to myself, by the light of the night lamp. A red-faced cloud of my mother's, saved me for varied costumes, and so, fortunately, and romantically dressed, I acted, danced, and waded through the seasons."

"Then only the applause and honor is waiting?"

"No, they were not waiting, nor I played the piano at the same time, applying incense, and throwing bouquets of flowers when I had a bifurcated out of large newspapers. And at each a heavy blow fell upon me. The manager became bankrupt, and disappeared without paying the arrears of salary. The troupe dispersed, and there was no other Italian opera. My parents found themselves without means, and as we were a numerous family, trouble and need soon came upon us. My father took one thing after another to the pawnbrokers, and often did not know how we should live from one day to another. I understood little of it, and went about singing from morning till night. Then my father became observant, and had a fancy that my clear childish voice might save the family from such dreadful trouble. God be praised! I did save them! I was obliged to appear in public at the age of seven, and I did it with the pleasure and ease of child hood. I was placed upon a table beside the piano in the concert hall, so that the audience could see as well as hear the little girl singing, and there was abundance of interest and applause. And what do you think I sang? That was the most wonderful part of it all: nothing but bravura, commencing with 'Una voce peccato' from 'The Barber of Seville,' and ending with 'Sinfonia' pieces. I had now the joy of seeing our pawned clothes and treasures returned to us, and quiet and comfort once more established in our house. Several years passed away thus, during which I diligently sang and played with Carlotta."

"Can you do anything else?" I ventured to ask.

"Oh, yes, I can make dresses, and I have learnt all kinds of needlework. My mother insisted upon it, for, as she said, the voice is easily lost, and the stage is a precarious profession. In the meantime Strakosch became my brother-in-law, and joined Ullmann, the manager of the Italian Opera in New York. My passion for the theatre and my talent increased, I did not want to wait my longer before making my debut at the opera, although I was still but a child in years. Ullmann would not hear of a beginner like me coming out in New York as the heroine of an opera, and I would not bear of minor parts. I was but fifteen, with a small childish figure. You could not have been much

smaller than you are now," I put in. I was, however, really smaller and slender than I am now, but knew several operatic parts thoroughly, and had no idea of stage-fright. Strakosch, who had great confidence in me, knew how to overcome Ullmann's scruples, and so in 1859 I appeared for the first time upon the stage as Lucia di Lammermoor. Rosina in the Barber, and La Sonnambula followed immediately after with the same success. I passed the next year making tours in Boston, Philadelphia, and other large towns in the United States. I commenced my career in Europe at the Covent Garden Theatre in London. You know the rest, as my life for the last fourteen years has been passed for the most part before your eyes."

WIETING OPERA HOUSE AND GRAND OPERA HOUSE, SYRACUSE, NEW YORK.

PHILIP H. LEHNEN..... Manager Having assumed the management of the Grand Opera House, in this city, which I shall conduct hereafter, at the same time retaining the management of the Wieting Opera House, under the new arrangement any attraction that appears here will meet with no opposition—when one theatre is open the other will remain closed. Managers will thoroughly appreciate this. The terms for sharing of receipts are the same as in the past—but of the most liberal nature.

I have also made arrangements to play stars and combinations through the Central New York Circuit, placing them in

WASHINGTON HALL, WATERTOWN, ACADEMY OF MUSIC, OSWEGO, OPERA HOUSE, AUBURN.

Managers desiring to book attractions at any or all of these cities are respectfully solicited to address the undersigned.

PHILIP H. LEHNEN, Manager, Syracuse, N. Y.

NOTICE TO THE PROFESSION.

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Read with the following signs and attractions about it:

Mr. J. K. EMMET says it is by far the best and most agreeable theatre in Rochester to go in. The only theatre with a stage large enough to display scenes to advantage, where he wishes to be booked.—YESTERDAY.

DELMON THOMSON and JOHN M. HILL say it is one of the most complete theatres in the country.

JOHN L. NEILSON says it is the pleasantest and most comfortable theatre in the city. Its appointments of every kind have been fitted up to perfection, so far as four, five, six, or six-and-a-half thousand persons are concerned. It is the following remarkable and large stage: HTS. VTR. TAKEN IN ROCKING SEAT RAIL, seven performances, \$6,222.00,

During the run of Mr. J. K. Emmet, as Fritz Brandt, and I engaged competing against the following: The other two managers, Boston Playhouse, Troope one night, Criterion Comedy Company two nights, and medium, and Mrs. Winkles three nights and Saturday matinee, and all day, yesterday.

Among the attractions for the season are the following: COLLIER'S ENTERTAINMENT, DUNMAN THOMSON, J. K. EMMET, ALL THE RAGS, MUSICAL STAGINGS, etc., etc., etc.

HENRY GREENWALL sole lessee and Manager, GLENSTON, TEXAS.

The manager of this beautiful theatre has no connection with any circuit of managers, and can offer inducements to attractions that no other theatre in this city is large enough to afford. All communications should be addressed to the undersigned, the only authorized manager and lessor.

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